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VILLAS AND OTHER RURAL BUILDINGS.

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DESIGNS FOR VILLAS
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RURAL BUILDINGS.

BY EDMUND AIKIN, ARCHITECT.

ENGRAVED ON THIRTY-ONE PLATES, WITH
PLANS AND EXPLANATIONS;
TOGETHER WITH
A Memoir of the Author;
AND
AN INTRODUCTORY ESSAY,
CONTAINING REMARKS ON
THE DEFECTS OF MODERN ARCHITECTURE,
AND AN
INVESTIGATION OF THE STYLE BEST ADAPTED FOR THE DWELLINGS
OF PRESENT TIMES.

LONDON:

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1835.

DESIGNED FOR ALL

REAL BUILDINGS

BY GEORGE ROBERT JENNINGS

WITH A PREFACE BY THE AUTHOR

A SUMMARY OF THE THEORY

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TO

THOMAS HOPE, ESQUIRE,

AS A TRIBUTE OF RESPECT FOR HIS ENLIGHTENED TASTE,

AND LIBERAL PATRONAGE OF THE

FINE ARTS,

THIS WORK IS DEDICATED BY HIS OBLIGED, AND MOST

OBEDIENT HUMBLE SERVANT,

THE AUTHOR.

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MEMOIR OF EDMUND AIKIN.

IN presenting to the Public a re-impression of a set of Designs which have been long admired for their originality as well as their elegance, and frequently adopted as models for execution, a brief Memoir of the Author, comprising an account of his contributions to the progress of Architecture in England, appears a tribute due both to his merits as a man, and his excellencies as an architect and a writer.

EDMUND AIKIN, fourth and youngest son of JOHN AIKIN, M. D., to whom the world is indebted for so many valuable productions in various departments of literature, was born at Warrington, in the county of Lancaster, on the 2nd of October, 1780, and at four years of age accompanied the removal of his family to Yarmouth in Norfolk, where his childhood was mostly passed.

With the exception of occasional attendance at a day-school, his early education was entirely domestic, and his excellent and assiduous parents his only instructors. The preference of private instruction to public, was in his case decided by the appearance of a considerable impediment in speech, which, producing, or acting upon, a disposition shy and sensitive in the extreme, rendered it indispensable both to his progress and his happiness, to continue to him the benefit of modes of instruction contrived expressly for his use, and

still to surround him with the tender protection of his home. It was from these circumstances, apparently, that his manners took their stamp, his genius its bent, and the destiny of his life its prevailing colour.

Pensive, imaginative, and taciturn almost by necessity, miscellaneous reading and reverie took the lead amongst his pleasures, and he had scarcely passed the limits of his infancy, when he discovered for himself, in the use of the pencil, a resource which he seized upon with eagerness and improved with unremitting assiduity. The grotesque gable-ends of some antiquated houses opposite his father's parlour windows, supplied to the future Architect his earliest and most favourite objects of imitation; but he willingly, however, copied whatever prints or drawings fell in his way, and thus acquired, even in childhood, unusual neatness and accuracy of hand. But he quickly aspired to higher merits, and in the thousands of human faces and figures which all his leisure moments were occupied in tracing, he pleased himself in shadowing forth the forms and actions of his favourite characters in history, the visionary creations of the Poets, whose works he studied with unceasing delight, and not seldom the inspirations of his own fertile and graceful imagination.

It was manifest that his vocation was to one or other of the arts of Design; and his father's removal to London, in the year 1792, afforded facilities for the cultivation of his talent, which were sedulously improved. At the same time it was judged prudent to select for his profession an art, which, from its uniting the useful with the ornamental, seemed less precarious as a means of support than either painting or sculpture; and at a proper age he was articulated to a highly respectable Surveyor and Builder. Adequate provision was thus made for his acquisition of the principles of construction and of its mechanical details; but for all that constitutes the Architect, in the higher sense of the term, he was still to be indebted to voluntary study, to observation, reflection, and the suggestions of his own mind. In this situation, whilst his diligence

and correct conduct secured the esteem of his master, the unfolding of his genius realized the fondest anticipations of his family and friends. The glories of his art were never absent from his thoughts: he sketched, he planned, he meditated, and his imagination revelled with delight amid temples, palaces, and arches of his own creation. On completing his pupilage, he immediately commenced business for himself as an Architect and Surveyor, and soon obtained a moderate share of employment. Adopting the literary habits of his family, he likewise began to exercise his pen on professional topics, and several of the earlier articles in 'Rees's Cyclopædia,' in the class of Civil Architecture, were composed by him.

The laudable desire of seeing a free communication of ideas established among the members of his own profession, and of extending the influence of the art he loved, induced him to become one of the founders and the secretary of the London Architectural Society, established on the principle of each member's producing in turn either an Essay on some professional subject, or an original Design, accompanied by an ample description, which became the topic of discussion for the evening. In 1808, the society published in an octavo volume a selection of the Essays read at its meetings, and one on Modern Architecture, by EDMUND AIKIN, led the way. This piece, composed in the vigorous and original style which distinguished his productions, evinced much reading, both professional and general, and, what is far higher praise, it exhibited a mind capable of penetrating into those first principles of art, on which the just application of all technical rules must depend, whilst it displayed that enlargement as well as refinement of taste which is the portion of such minds alone.

Two years afterwards he published the present set of Designs, and in the Introduction further unfolded his opinions on modern Architecture, and on the

kind and degree of imitation of the Ancients best adapted to the purposes and circumstances of the present times.

It was in 1812 that he presented to the Architectural Society the most elaborate of his compositions—his ‘Essay on the Doric Order,’ which was so highly appreciated, that it was determined to publish it at the expense of the Society, in a splendid folio form, illustrated with several plates. This work, besides its other merits, possessed that of supplying a desideratum. All architectural writers, from Vitruvius downwards, had treated of this Order, the earliest and the most majestic of all, according to such ideas of it alone as were to be derived from the existing Roman examples—depraved imitations, as it now appears, instead of faithful copies from the temples and other public edifices which ennobled the cities of ancient Greece. At length these venerable monuments had been explored and described by English travellers and artists with skill and diligence worthy of the objects; and the learned and splendid work of STUART and REVET, on Athens, the Ionian Antiquities, published by the Dilettanti Society, and the later works of Mr. WILKINS, afforded materials for a much-improved delineation of Doric Architecture, founded on pure and primitive models. Such a delineation the pen and pencil of the Author here afforded; the examples presented were carefully compared and criticised, and the work concluded by offering some original designs of this Order, adapted to modern use.

After this period Mr. E. AIKIN resided some time with General Sir SAMUEL BENTHAM, and gave his assistance to this distinguished engineer in several public works which he was planning or executing at Sheerness, Portsmouth, and elsewhere. In this situation his attention was particularly called to the construction of Bridges, and he published, in concert with Sir S. BENTHAM, the designs for a bridge erected over the river Swale.

An interesting Essay, historical and critical, on the cathedral Church of St. Paul, accompanying the drawings of Mr. JAMES ELMES, proceeded from his pen in 1813, which, with 'Observations on the Architecture of the age of Queen ELIZABETH,' appended to his sister's 'Memoirs of the Court of Queen ELIZABETH,' completes the catalogue of his printed writings.

The preference given to his designs for the Wellington Assembly Rooms at Liverpool, by a Committee appointed to conduct the undertaking, induced him in 1813 to repair to the spot, where he superintended the execution of the building; and the encouragement of several valuable friends induced him to fix his future residence in that town. Another public building, the Liverpool Institution, was also entrusted to him; but it was here his business to adapt an existing edifice to the purpose by alterations and additions—a task of more difficulty and less honour than the construction of an entirely new one. He also decorated the town by the erection of various other buildings, and the vicinity by that of several elegant villas; and if in some instances he was obliged to comply with the rage for modern Gothic, against his own taste and judgment, his profound knowledge of the principles of construction on which this style depends, enabled him at least to give uncommon correctness and elegance, and what may be called an air of good sense, combined with picturesque effect, to these difficult imitations. These qualities were still more strikingly displayed in several designs for Churches, which he was induced to compose, but which have not been carried into execution.

At this period, many causes which at present exert a much diminished influence, conspired to impede the success of an Architect qualified in the higher branches of his art. Commercial distress, heavy taxation, bearing both on the materials of building and on the domestic edifice when completed, may be enumerated amongst them; and to these should be added, as not less operative, the profound ignorance, and consequent indifference, on the subject of architec-

tural beauty and deformity which pervaded the English public. In addition to these general discouragements of the profession, the progress of Mr. E. AIKIN was impeded by accidental and local obstacles, and most of all, perhaps, by the reserve, the timidity, the shrinking delicacy, and the nice sense of honour which characterised him. Meantime, life was wearing away; a constitution, never robust, had begun to yield to depression, and the brilliant visions with which conscious genius had gilded the morning of existence began to fade away from before him. These changes were beheld with anguish by the few who thoroughly knew and could appreciate his many excellencies moral and intellectual, —his extensive knowledge, his strong and clear judgment, his fine genius chastised by taste, and his ardent love of the good and fair, the serenity of his temper, the modest gracefulness of his manners, the moderation of his wishes, the manly independence of his principles, and his perfect truth and probity. During the summer of 1819 he had struggled, though with difficulty, through a protracted malady, and had been enabled to resume with some energy his professional avocations; but the seeds of disease still lurked in his constitution, and a winter journey from Liverpool to London probably hastened their development. Alarming symptoms recurred with augmented force, and after a painful struggle he expired at his father's house, at Stoke Newington, on the 11th March, 1820.

INTRODUCTION.

Books of Designs of every description of Edifices have been so multiplied, that it might seem a vain and needless task to add to a number, with which the Public may be supposed to be already overwhelmed. At least, in these circumstances, the pursuit of novelty becomes not merely desirable, but necessary; and accordingly I have, from a much larger collection of designs, selected those which appeared to have least of the common-place of modern building. But, as I am aware that every departure from usual modes is, in a certain degree, hazardous, it will be necessary to explain the principles which have influenced my choice of forms, and to attempt, if not a justification, at least an apology, for the following compositions, in which I shall hope to show that I have not been guided by caprice or fashion, but have pursued a system, reasoned if not rational, and consistent if not solid.

The style of modern Architecture is universally admitted to be founded upon what is called the antique, which has been praised with blind admiration, and acknowledged as authority, in a manner to preclude the exercise of rational criticism: but it may be doubted whether this admiration has been as sincere as vehement, and has not been confined to words and theory, instead of guiding practice. In fact, it may be asserted, with the most trifling exceptions, that no modern building could ever be mistaken for an ancient edifice, setting aside all adventitious marks and dates, and considering each architecturally, or as represented in a drawing. To what can this essential difference be owing? Modern Architects profess to imitate antique examples, and do so in columns, entablatures, and details, but never in the general effect. Is it that they imitate blindly, and without penetrating into those principles and that system, which is superior to the details and guides them? This is a subject which it may be useful and interesting to pursue.

Whoever examines the remains of Grecian Architecture, must be struck with the extreme simplicity of their construction : parallelograms, surrounded with or enclosing ranges of columns, are nearly all that he will meet with. The system of decoration is not separated from that of construction, but forms an essential part of it. The wooden hut is the model of both, the post and lintel are transmuted into the column and entablature, and the cabin into a temple. That the earliest Grecian temples were really of wood is rendered probable, from the circumstance of so many of them being burnt during the invasion of Xerxes ; and that wood has sometimes been employed as the principal material in erecting large and magnificent edifices, is shown by the example of the Temple of Jerusalem, which was constructed with pillars of cedar. However, in a country like Greece, abounding with stone and marble, these superior materials would soon supersede the use of timber ; and this circumstance would effect certain changes in the forms of Architecture. A wooden lintel, from its fibrous texture, possessing considerable tenacity and strength, in proportion to its weight, may be employed in bearings, where a stone architrave would break by its own gravity ; accordingly Vitruvius relates, that the Tuscan temples, in which the intercolumniations were very wide, had wooden architraves. When, therefore, porticoes were erected of stone, it was necessary, in order to insure solidity, to contract the distance between the columns to very narrow limits. A timber building, never secure from accidents by fire or violence, would seldom be constructed with any great solidity or magnificence ; but in stone it is possible, as the energetic industry of the ancient Egyptians has shown, to defy the injuries of time, and almost the violences of rapine. The Architect who builds in stone, may build for eternity ; and this idea will offer a motive for that grand solidity of construction, which is an essential element of the sublime in Architecture.

These circumstances led to the perfection of the Grecian style. The original model secured that inestimable simplicity of form and construction which satisfies the judgment, while a superior material preserved it from the meagreness attendant on wooden building, and the hand of taste crowned the whole with grace and beauty. Thus arose the Doric, or, as it might be emphatically called, the Grecian Order, the first-born of Architecture, a composition which bears the authentic marks of its origin, in the forms of wooden construction transferred to stone.

The Romans derived their style of Architecture from the Greeks ; but, practising it as imitators, further removed from the original model, and with less severity of taste, they formed a style of magnificence and luxury, always grand, but not unfrequently licentious and incongruous.

The arch was discovered : this is the noblest improvement in the building art ; an invention which enables man to bridle the mighty river, to raise aloft the self-balanced pile, and cover with the pensile vault the vast area of a temple of all the Gods. But it may be doubted, whether the arch, though enlarging the powers of construction, has not, in fact, been detrimental to Architecture, considered as a fine art. The system of Grecian Architecture is, as has been observed, founded upon the principles of wooden construction, but the arch may be said to be the natural style of stone : the use of the arch therefore introduced a new and inconsistent principle of imitation, degraded the simplicity of the original model, and caused a confusion of ideas, of forms and practices, from which Architecture has never recovered.

On the revival of arts and letters, in the fourteenth and fifteenth centuries, Architecture re-appeared in Italy. The vast remains of Roman magnificence were disinterred from the ruins and obscurity which had so long covered them, and excited an admiration ardent and enthusiastic. Then was the hand of every artist employed in copying and measuring, and his mind in arranging and systematising. The Orders were discovered, and numerous treatises offered theories and delivered rules for their execution. From Italy the mode spread over the other countries of Europe ; the Italians had imitated the Ancients, but other nations imitated them ; and in every country arose ambitious rivals of Italian villas and cathedrals. The Architecture of the middle ages was branded with the appellation of Gothic, and condemned to an indiscriminating contempt, which only in our own country, and in our own times, has been dispelled.

The comparison of ancient and modern Architecture will rather present contrasts than resemblances, although the latter professes to be the disciple and follower of the former. In the remains of ancient edifices, the greatest simplicity, and even uniformity, prevails in the general plans and dispositions, and an infinite variety in the details ; so that it would perhaps be impossible to find

any two examples of an Order precisely similar in proportions, forms, and ornaments. At the same time, this exuberant fancy is so well restrained within reasonable limits, that the whole collection of columns, with very slight exceptions, may be resolved into three characteristic Orders, the Doric, the Ionic, and the Corinthian. Possessing three expressions, the strong, the elegant, and the rich, the Ancients knew that it was all that Architecture could say distinctly, and any attempt to enlarge would but weaken and confuse her language. The details were committed to the fancy or taste of the individual artist, but the general dispositions appear to have been determined by rules, which none dared or wished to violate.

Modern Architects, on the other hand, while they permit themselves a boundless license in the general plans and forms of buildings, have attempted to fix inviolably the proportions of the Orders; each artist recommending such as his peculiar studies have caused to make a favourable impression on his mind, either attempting to average the varieties of ancient models, or fixing on some one example for a standard; as if to change a moulding or ornament were a capital crime against Architecture.

The Gothic* style of Architecture, though decried and condemned in words, has exerted a secret and powerful influence on the forms of modern buildings. Hence the affectation of extraordinary height, hence the multiplicity of parts, of projections, of angles. Steeples are wholly of Gothic origin; and it may be confidently asserted, that the generality of modern churches, though dressed with columns, entablatures, pediments, and other members belonging to antique Architecture, have really a much greater affinity to Gothic building.

Columns were regarded as a necessary decoration to every building which

* The term, *Gothic*, is historically absurd and originally injurious; but it has been so long sanctioned by usage, that it may be conveniently retained as a denomination for that style of Architecture which is specifically marked by the use of the pointed arch. The term, *English*, proposed by the Society of Antiquaries, cannot be regarded as an unexceptionable substitute, as it implies an assumption which it would be difficult to justify, and will never be acquiesced in by other nations.

had any pretensions to beauty or magnificence ; but, no longer suffered to form colonnades, they were generally engaged in a wall ; and thus, deprived of all use, the column was degraded to an idle and ostentatious ornament. This may be regarded as the prominent and capital fault of modern Architecture. A practice so absurd and contrary to system, might be deemed unworthy of criticism, if it were not supported by the authority of the greatest masters and the most celebrated buildings. The plain and evident use of columns is to form porticoes, ambulatories covered at the top and open at the sides ; exactly the kind of walks that warm climates require, which, while they shelter from the sun and rain, leave a free passage to the air ; and this destination is pointed out by every ancient edifice. Who would build a colonnade for the purpose of walling it up ? Then what folly to produce that appearance, by attaching half columns to a wall ! Columns, thus placed, lose the beautiful contrast of light and darkness which they have in a portico, where the shaft is detached and relieved upon a background of shadow. A line of engaged columns, when seen in flank, have their proportions altered and disguised by the intervention of the intermediate wall, which conceals part of the thickness of the distant shafts, and thus makes them appear thin and meagre. Insulated columns, on the other hand, always preserve their relative proportions.

This abuse led to others. When columns were to be applied to the fronts of buildings, they must, of course, be placed between the windows : but it would be necessary to regulate the disposition of these, in some measure, for interior convenience, and, accordingly, it generally happened, that the spaces from the centre of one pier to the centre of the next were wider than was advisable for intercolumniation. Hence resulted a meagre disposition, which rendered the Order trifling and insignificant. When the intervals were wide, it was not always convenient to continue the architraves through from column to column, and, having no motive of utility to guide them, the builders were led to profile the entablatures over each column,—another abuse, the consequence of the former, by which the original character of the colonnade was wholly lost. A column, in this situation, having only to support a portion of entablature the width of its own diameter, appears to misapply its strength as ridiculously as the son of Alcmena wielding the distaff. In a building thus decorated, the columns, unconnected with each other, have the appearance of Gothic buttresses and counterforts.

In close connection with the preceding, is an abuse which has been highly valued, and even extolled as one of the improvements of modern Architecture : this is the practice of coupling columns, a mode in which a too wide intercolumniation is, by way of compensation, alternated with one as much too narrow. The practice of coupling columns obtained very early : it is found in the works of Bramante, and of almost every succeeding Architect. It was doubtless introduced at first as a method, in a certain degree ingenious, of gaining a wide interval for the insertion of a window or archway, without the meagreness which would result from such a disposition in the usual way. But, although at first adopted as an expedient, it soon became fashionable, and has been employed in situations, and on occasions, where its introduction depended solely on the will and taste of the Architect. Coupled columns are unauthorised by the examples of antiquity, and are as little to be justified on the principles of beauty or utility. How can a beautiful whole be composed of contrasted defects ?

The pediment is an important and original member of Grecian Architecture : it is the gable end of a roof, and, thus considered, its origin will point out its proper use and application. But in modern buildings the pediment is generally employed as a mere decoration, and has undergone the most ridiculous transformations.

But it is not my intention to go through all the abuses of modern Architecture ; those already mentioned are sufficient, for the present purpose, to show, that the antique style has never been revived or understood, and that modern Architecture is by no means the imitator of the former. These abuses belong not to accessories, but to essentials ; they affect not the details, but the whole system and theory of the art : but they are the practices of the greatest names in modern art, abuses which form their style, and upon which their reputation is built.

The age of invention is gone by, and that of criticism has succeeded : it remains for us, if we cannot rival the beauties of our predecessors, to avoid their defects ; to apply with judgment, if we cannot invent with genius ; and to follow the guidance of just system, if we cannot track the flights of imagination. Every style of Architecture lies open to our choice, and there is no *prima facie* reason why one should be preferred to another. Any mode may be adopted with reason,

but none without. The Grecian, Gothic, and Oriental styles have all peculiar and characteristic beauties ; but it remains for consideration, how far either may be adapted to modern usage. No one can apply justly, who does not penetrate the system and theory upon which any style of Architecture is founded ; but possessing this, he will not copy but imitate ; he will be able to modify the style adopted to suit the required purpose, and, while altering details or proportions, to preserve character and system.

Having expatiated rather widely in the field of general architectural criticism, it will be proper to draw more closely to the immediate purpose of this Essay, which is, to consider what style of building is best suited for the villas of the present day. Perhaps fashion might answer, the Gothic ; for this style is now as extravagantly praised, as a century ago it was unjustly decried, and has obtained a tide of popular favour, which seems to threaten the existence of all other modes. I am not (who can be?) insensible to the merits of what is called the Gothic style of building. Cold must be the heart and dull the imagination of him who could enter an ancient cathedral without being awe-struck by the magic of its composition, and the grand harmonious effect of its hardy and ingenious construction. Whether the eye penetrates the vast length of the receding aisle, or, rising with the lofty pillar, pursues its ramifications in the spreading vault, or roves among the intricate exuberances of tracery and ornament, astonishment, delight, and admiration are the results. Such are the religious edifices ; and not less impressive are the castles, proud memorials of the iron ages to which they belonged, and which, storm-rent and dilapidated, yet overlook their once subject fields with stern and venerable grandeur.

But though impartial taste delights to pay to these their due tribute of applause, it does not follow that they are fit subjects for modern imitation. The Gothic style offers no proper models ; its examples are only of religious or military edifices, the characteristics of both of which are absolutely incompatible with the requisites of a modern dwelling ; and thus, in the imitation, either ancient character or modern convenience must be sacrificed, and frequently both.

If we analyse the impressions excited by the Gothic style of building, we shall find several extraneous circumstances to give pleasure, independently of the real beauty which it possesses. All remains of antiquity interest the ima-

gination, by the associated ideas which they excite: the fancy, tired of the common-place of existence, feels a sensible delight in contemplating the memorials of past times and forgotten manners, and, wrapped in agreeable delusion, enjoys a varied and novel existence. The extraordinary magnitude or laborious execution of edifices will raise admiration of the art and industry displayed in their production, which may be easily confounded with admiration of the objects themselves, though in reality distinct; for an equal measure of admiration may be excited by objects of equal labour, though extremely different, and even contrasted in form. The ancient temples and the pyramids of Egypt, and the excavated pagodas of India, are certainly not less capable of exciting wonder and delight than Gothic cathedrals; but abstracting these circumstances of pleasure, which are possessed in common, what is left but opposite and contradictory forms, which can scarcely be all beautiful, if beauty possess any substantial existence?

In this manner we are imposed on by Gothic Architecture, and while we praise individual monuments, imagine that we admire the style. But this delusion is dispelled in the attempts to imitate. We build no castles, no cathedrals. To rival the vast and laborious execution of ancient models would involve expenses, which the circumstances of modern times cannot or will not bear, and the naked forms of Gothic Architecture, stript of their magnificent and imposing details, are found to be destitute of grace and beauty. A style of building may be suited to great things and not to small. The ostentatious construction and laborious art, which are well adapted to the one, applied to the other become trivial and insignificant; and, on the other hand, an attempt to simplify may leave only bald and meagre forms, which might be overlooked among preponderant beauties, but, exposed alone, are intolerable.

The attempt to produce a deception in building is absurd, and productive of disappointment. An English villa can be neither a castle, nor an abbey, nor a temple; and even though at a distance, and at first sight, the resemblance may deceive, that nearer inspection which detects the imposture is sure to punish it with contempt and ridicule. Those very feelings, which most powerfully operate to excite pleasure in beholding a genuine remain of antiquity, will have a contrary effect towards a recent imitation. What observer, after catching a view of a turret embowered in wood, and approaching, in expectation of beholding an ancient castle, would not feel a sensible mortification on finding a modern villa?

But the builder of modern Gothic is naturally led to attempt deception ; for, in considering Gothic Architecture, we never generalize the style and reduce it to elements capable of application to all kinds of edifices, like the Grecian, but we think of particular buildings, of castles, abbeys, or cathedrals, and thus any person attempting to build in the Gothic style, will be in a manner compelled to imitate one of these species of buildings.

These considerations may serve to show the futility of the endeavours to restore the Gothic style of Architecture, and to account for the general failure of the attempts which have been made. To copy is impossible, and to imitate is, perhaps, impracticable, where no one can perceive any model or original type, independent of individual monuments, and guiding their composition : and even if the style could be imitated and adapted to modern use, without gross inconsistencies, so much must be sacrificed, that it would lose the power to please. As it has been found impossible to write a good epic poem on a subject of modern history, where the personages and events have too much reality to admit the necessary licenses of poetic ornament, so Gothic Architecture is too recent and familiar to receive those considerable alterations which would be required to suit it to modern purposes, and to form the whole into a beautiful, consistent, and commodious style of building.

Having thus offered what appear to me sufficient reasons for rejecting all imitation of Gothic Architecture, it seems to follow, as a natural consequence, that I should adopt its opposite, the Grecian style ; and this is, in fact, the ambitious design which I have pursued ; too happy if, an humble disciple, I have caught any spark of that celestial fire which animated the mighty masters of antiquity.

In imitation, the style adopted must be suited to the climate, purpose, and situation of the proposed building, and Grecian Architecture, founded on a simple and intelligible system, possesses the happy flexibility which can be adapted to every purpose and circumstance, and that essential propriety which can be simple without meanness, and dignified without ostentation. But he who would apply Grecian Architecture to modern use, must found his imitation rather on the original type and pervading system, than on existing models : for the architectural remains of antiquity consist of those buildings alone which, from

their magnitude and solidity, were enabled to resist the rapine and injuries of so many centuries : these are public buildings, and principally the edifices of religion. Villas and palaces have so entirely perished, that our best ideas respecting them are drawn from descriptions necessarily vague and obscure, without the assistance of figures and specimens ; while temples remain in sufficient numbers and preservation to attest, in the most authentic manner, the style and form adopted by the Ancients in their construction. These are, however, in reality, no guide or rule for the private buildings of modern times. A Grecian temple is even less adapted than a Gothic castle for the model of an English villa, and the same unfitness which appears in the general form pervades the parts. The massy and frequent columns, rich entablature, and solid proportions, which form the characteristic beauties of the one, are incapable of being applied to the other, as they would interfere with convenience and economy. We must, of necessity, adopt a lighter and more compendious mode ; at the same time, the skill of the Architect will be tried in preserving the style and character while altering the details, and in modernizing, without violating, antique simplicity, or admitting anything inconsistent with that type and system which is above all authorities.

The advice given to translators will apply to the Architect : he must endeavour to think like an Ancient placed in modern times, avoiding equally the servility of frigid copying, and the license of incongruous alteration.

The builder of a modern villa has nothing to do with systyle or eustyle intercolumniations ; let these particulars be guided by the requisites of internal convenience : neither is it necessary to adhere to any particular canon of proportions, in shaft, capital, or entablature ; these only may be properly and gracefully varied with circumstances ; but this rule I would observe with inviolable strictness ; to give the column its natural and appropriate employment, to make it a *bona fide* support, and never to degrade it to the rank of an idle ornament. Every member belonging to construction I would retain with the same fidelity. but reserve the liberty of altering any merely ornamental part as taste might dictate.

Contrast and variety are essential to architectural beauty, as well as symmetry and even uniformity : the former qualities impart character and interest to

any composition, and preserve it from the tame monotony allied to indifference and oblivion; while the latter qualities are essentially connected with simplicity and grace. Variety and uniformity may, at first sight, appear contradictory, but upon examination will be found compatible, and really to exist, in works of merit.

The principle of contrast will lead to oppose ornament to plainness, by which alone decoration acquires its full value and effect. This may be exemplified in every Doric temple. In this Order the frieze is naturally rich by the distribution of the triglyphs, and is also frequently ornamented with sculpture in the metopes; the column is also rich with its fluted shaft and moulded capital: but these two members are separated by the architrave, which is invariably a broad and plain band; thus forming a repose, and, by contrasting with the richness of the column and frieze, giving it relief and additional value. Again, the rich ordonnance of the portico is contrasted with the plain wall of the cell. The same principle prevails in the forms and disposition: the perpendicular columns are bounded at each extremity by the long horizontal lines of the steps and of the architrave, while the inclined pediment forms a graceful variation from both. The curvilinear cymatium is opposed to the straight corona, the massy corona to light mouldings, the bold ovolo of the capital is bounded by delicate annulets, the shaft, tapering upwards, is terminated by a capital diminishing downwards. Thus the forms dictated by system are found to coincide with those of beauty, and thus symmetry is united with contrast and variety. Gothic buildings are deficient in this principle of taste; the forms are rather blended than contrasted, and the ornaments are too often spread over every part, with an excess which leaves the eye no repose amid the tawdry profusion. Many a Gothic Architect has deserved the reproach applied to an ancient painter, that, not being able to make his Helen beautiful, he had made her fine.

Variety and contrast sometimes give a charm to buildings which, considered in detail, are really mean and ugly.

In carrying these principles into execution in the designs of modern villas, it will be necessary to avoid the contact of equal parts; to reject the square and the cube, and, thus escaping monotony, the composition will acquire character and expression. The elevation should be either broad and low, or high and

narrow, or a combination of both; and, to descend from the general forms to particulars, a long low front may be pierced with high narrow openings, and a lofty tower with broad windows. The general form may be varied by differences in projection or elevation, or a straight front may be broken by the shapes and dispositions of the windows. Paucity and smallness of the openings will give an expression of strength and solidity, and large and frequent windows an air of gaiety and cheerfulness. The medium of these qualities would give no expression at all, and cause that insipidity which is most carefully to be avoided. They may, however, be introduced in different parts of the same building, and, being kept quite distinct, they will operate, not as interdestructive quantities, but as contrasts to heighten the effect of each other. Of course, the pursuit of variety must be under the guidance of judgment, and kept subordinate to utility, that it may not degenerate into extravagance.

The forms of antiquity are only to be imitated as far as convenience will admit. This is the paramount consideration in an English villa, to which beauty must be, not indeed sacrificed, but made to conform; and, as much of beauty consists in utility and the proper adaptation of means to ends, the coincidence of beauty and convenience is not generally unattainable. The Doric Order, in its antique purity, is unquestionably the sublimest invention of Architecture; but its character is too grand and lofty to be applicable to modern and familiar use: it is the Architecture of Gods and not of men. The Ionic and Corinthian Orders are too sumptuous and ornate to harmonize with that rural simplicity which ought to be the prevailing character of a villa: I would therefore recommend for the porticoes of such buildings somewhat of a Tuscan Order, which might possess the simplicity of the Doric, without its costly solidity and unaccommodating grandeur, and which, being a frieze destitute of triglyphs, would not be subject to any other constraint in the intercolumniations, than the requisitions of convenience, and the laws of solidity and proportion, might dictate; such an Order, in short, if an antique authority were required, as that of the Soldier's Quarter, at Pompeii. These columns might be executed either with or without bases, according to the circumstances of their proportion and situation. In a wide intercolumniation, and where the columns stood singly, or immediately on the ground or pavement, the base might be properly applied; but in a moderate intercolumniation, and where columns were placed upon a continued

plinth, it might be better to follow the uniform authority of antiquity for the Doric Order, and omit the base.

The cornice is an original member belonging to construction : it represents the timbers of the roof, which are supposed to project over and form a shelter to the walls. The origin of cornices, therefore, will point out their proper application : they ought to be placed at the top, and form the termination of a front ; and hence it appears that only one cornice can be introduced with propriety in an elevation, as a building can have only one roof.

When columns are applied to the fronts of houses, it is not uncommon to make them rise two stories in height. In this manner, the meagre disposition resulting from a shorter Order is avoided, and the columns acquire superior dignity and importance : yet it seems to me improper, and I should incline to prefer columns of one story for the following reasons. A house is known and acknowledged to contain more than one story of rooms ; every tier of windows is supposed to imply a division of the height of the elevation, and any person entering expects to find rooms, not of the whole altitude of the house, but a certain proportion of it. A portico projecting from the front must be considered as a kind of prolongation and dependency of the vestibule, to which it is the entrance, as that is to the other apartments of the house : the portico, therefore, should bear a proportion to the hall, and rather to what that is supposed to be, than to what it really is, for the latter cannot be known by external inspection : and thus the vestibule being, or being supposed to be, only one story high, it should seem to follow that the portico should not be more ; otherwise a kind of architectural bathos is produced, by commencing with an assumption of grandeur which cannot be supported throughout. A high portico can never be so useful as a shelter as a low one ; indeed, two story columns are generally of no use whatever ; and thus the whole becomes liable to the reproach of being a mere decoration, and belonging rather to the ostentation of wealth, than to the chaste and unaffected ornament of taste.

I have, in almost all the Designs, wholly omitted everything which may be called ornament, wishing their beauty, if they possess any, to depend upon their general forms and proportions, and thus endeavouring to attain an economical style of beauty, to which ornament is neither necessary nor inapplicable.

It is a question which has been considerably agitated of late years, whether buildings should be uniformal. Architects have always considered uniformity as an essential part of beauty, and their works have shown a sedulous attention to this principle. Mr. Knight and the gentlemen of the Picturesque School, however, seem to wish to banish it altogether, at least from rural buildings. After examining this subject with some attention, I should be inclined to give this opinion: that, considering an edifice abstractedly as a work of art, the preservation of uniformity seems so natural and proper, that it may with reason be advanced as a general rule; but, in practice, this, like many other general rules, must submit to frequent exceptions; and, to suit particular situations, or to gain any considerable convenience in plan, I would never scruple to violate it. In these circumstances it is better frankly to give up uniformity, and to endeavour to convert this sacrifice into a source of beauty, than to attempt to conceal it by any artifices. To be natural and unaffected is the first rule of good taste. I would most strictly avoid the duplicity of false windows, blank screens, and façades: let every building have its real character, and it will scarcely offend. We know, from experience, that edifices may be beautiful, either with or without uniformity, and in any style of Architecture, if they possess character and congruity.

It remains to make some observations on the style adopted in the Designs, plates 12, 13, 23, and 24. This is an imitation of the mode of building generally prevalent in the Turkish dominions and in Hindostan, and which may be called Mohammedan or Oriental Architecture. The first of these denominations would, however, be the most proper, to distinguish it from that more ancient Indian style, which it superseded upon the conquest of Hindostan by the Musselmans. The best illustration of the style of building alluded to is to be found in the valuable and interesting works of Mr. Daniell, where they are represented with an accuracy and beauty of delineation, which leaves nothing to be desired. It is from these works that I have principally derived my ideas upon the subject.

At the first view of a specimen of Mohammedan Architecture, an observer will be struck with its similarity to the Gothic style, arising from the use of pointed arches. Their conformity, in this particular, is so strong a point of resemblance, as to give some plausibility to the opinion of those who maintain the Saracenic origin of Gothic Architecture; and it is much to be wished that the

subject should be investigated by one qualified for the task. Whatever might have been the case originally, the Mohammedan and Gothic styles are, in their present state, distinguished by pretty obvious and characteristic marks. The dome, the minaret, the projecting cornice, formed by a single square member, and supported by cantalevers, and the extensive use of pannelling, as an ornament to flat surfaces, are some of the points of Mohammedan Architecture in which it most clearly differs from the Gothic. One circumstance I have remarked as an uniform feature of this style, that the arches are constantly enclosed in a square recess or pannel. This particular feature is also found in the Moorish palace of Alhambra.

In my Designs I have endeavoured to preserve as much of the light and ornamental character of Mohammedan Architecture as is compatible with that breadth and simplicity which is essential to architectural beauty, and that economy of labour, which the circumstances of modern times render necessary.

On the whole, though I think the Mohammedan a style of considerable elegance, I am far from putting it in comparison with Grecian Architecture, but should propose it as a rival to the Gothic style, as it is equally capable of forming an agreeable variety, and gratifying the passion for novelty: at the same time, none of the reasons adduced to dissuade from the imitation of Gothic Architecture can be urged against this mode of building.

EXPLANATION OF THE PLATES.

PLATE I.

A Dwelling of an humble and cottage character, adapted for the retirement of a small family. The ground-plan contains one parlour of considerable dimensions, with a little room for a library attached, a kitchen and scullery, two bedrooms, and a dressing-room. The one-pair floor will divide into two good bed-chambers. Four columns, placed at the corners, support the angles of the roof, and form as many open sheds, which would have a picturesque appearance, and form agreeable recesses for placing garden-chairs, &c. The roof overhangs the wall with a broad projection, and, by the depth of its shadow, it is presumed, would produce a bold and striking effect.

PLATE II.

A small Country-house, consisting of two parlours, a kitchen, scullery, and store-room, on the ground-plan, and four bed-rooms, with one or two dressing-rooms above. Before the door is placed an open porch, and upon this two columns which support a continuation of the roof of the house, and thus form a kind of balcony, which is supposed to be entered from the window of a dressing-closet on the chamber floor. This projecting centre would have considerable convenience; but it is introduced chiefly for the purpose of giving interest to an otherwise insipid elevation, and of breaking, by the effect of shadow, the monotonous glare of a straight front. In the smaller class of country houses, there is nothing so common as fronts with three windows in a line, and this elevation might be adapted, with slight alterations, to various plans.

PLATES III. and IV.

Plate III. the Plan, and Plate IV. the Elevation, of a small Villa, suitable for the summer residence of a genteel family. The ground-plan contains a dining-room and parlour of handsome dimensions, a kitchen, scullery, and foot-man's room : three chambers, with two dressing-rooms, and a servant's bed-room, occupy the one-pair floor. In the external appearance of the building I have endeavoured to produce an agreeable effect, by variety and contrasts in the forms and proportions. It consists of two parts, the main building containing the dining-room, kitchen, &c., with the chambers over, to which the other part adjoins as a lean-to, of less height ; the main building, on the ground-floor, forms a quadrilateral figure with truncated angles, but the chamber-floor has a rectangular plan, being continued over the corner posts of the story below. The ground-floor windows of the front elevation being placed in the receding angles, leave a continuity of wall, which is broken by a projecting porch, and above are placed three windows, grouped together in the centre of the front : and thus the width of the external contrasts extremely with that of the middle piers.

PLATES V. and VI.

The Plan and Elevation of a Sporting Lodge or habitation for a single Gentleman. This design consists of an elevated centre, with two lean-to wings. On the ground-floor, a portico, dining-room, and staircase, occupy the central building. The left wing contains a parlour, chamber, and dressing-room, and the right wing, the kitchen, &c. The one-pair plan is divided into three chambers and a dressing-room. The elevation presents a pyramidal form, in which the inclined lines of the roof and wings compose with the horizontal lines of the windows, cornice, and portico. The wide low windows of the ground-floor are also contrasted with the long narrow openings of the chambers.

PLATES VII. and VIII.

A building of the same description as the last, containing on the ground-plan a dining-room, parlour, chamber, kitchen, scullery, &c., and on the one-pair floor

three bed-rooms and a dressing-room. The elevation consists of three parts, the centre and two wings, of similar forms and proportions, but differing in size and details.

PLATES IX. and X.

A Villa of moderate size, containing a dining-room, drawing-room, library, and dressing-room, together with a kitchen and offices, on the ground-floor; and four chambers with two dressing-rooms above. Additional rooms for servants may be obtained over the kitchen. The three parts of centre and wings, into which the front is divided, are greatly contrasted in size and proportion; and the same principle prevails throughout. Above the lofty windows of the drawing-room and library are placed openings of a low wide form, which last are also opposed by their proportions to the tower-like shape of the wings. At the same time, the long low centre is broken by narrow loop-holes. In the middle is placed a portico of a fanciful design, in some measure imitated from the Herculaneum paintings.

PLATES XI., XII., and XIII.

Plate XI. the Plan, XII. the Front, and XIII. the Back Elevation of a Villa of considerable magnitude. The ground-floor contains three rooms *en suite*, parlour, drawing-room, and dining-room. These, being connected by doors, would form a magnificent apartment for the reception of company, and, being greatly varied in form and proportions, would admit an agreeable diversity in the disposition of furniture and decorations. The hall, staircase, dressing-room, &c., occupy the rest of this floor, and above-stairs there are six chambers and a dressing-room. The kitchen and offices are supposed to be placed in the basement story. The exterior is designed in the Mohammedan style. The Front Elevation, Plate XII., is marked by a boldly projecting centre. There is no appearance of windows in the lower story of this front, which circumstance is intended to produce an oriental air of seclusion. To assist this effect, the doorway is designed in a massive style, as if capable of defence, and the whole elevation is disposed in large and simple divisions. The paucity of windows

which is designed to give a particular character to this front, is obtained without any sacrifices of plan, and would be rather an advantage in some situations, such as the neighbourhood of a large town or much-frequented road. In the Garden Front, plate XIII., it was necessary to have large and numerous windows, which of course produce an elevation of a more cheerful aspect; but the oriental style of building is quite as well adapted to this character as to that of strength and defiance.

PLATES XIV. and XV.

The Plan and Elevation of a Villa. In this design I have attempted that picturesque character which is produced by a departure from the usual rules of uniformity. This picturesque style, when neither fantastic nor affected, is perhaps better suited to a romantic situation than a more regular method. The ground-plan consists of a dining-room, drawing-room, library, hall, kitchen, scullery, and man's-room. The tower will contain three stories, which may be divided into five or six chambers, and three more may be obtained over the kitchen wing of the house.

PLATES XVI., XVII., and XVIII.

Plate XVI. the Plan, Plates XVII. and XVIII. the Elevation of a Villa of large size, containing on the ground-plan a suite of four rooms, library, dining-room, parlour, and drawing-room; kitchen and various offices. On the one-pair floor, nine chambers with dressing-closets; and three more bed-rooms may be obtained in a mezzanine story over the housekeeper's, butler's-rooms, &c. The Elevation, Plate XVII., is unbroken by any difference in height or projection, but it is varied by the shape and size of the windows. The deep retiring entrance in the centre is masqued by a façade designed in a peculiar style to suit the massive simplicity of the front. In the Elevation, Plate XVIII., considerable variety of composition is attempted. The ground-story is carried along in an uninterrupted line, but varied by the windows, which are brought very near together in the middle, leaving piers extremely contrasted in size, both with one another and with the windows. In the chamber-story the Elevation is divided into a

centre and two wings. The centre, consisting of a gallery of columns, would present a mass of shadow, to balance the light reflected from the large piers below.

PLATES XIX., XX., and XXI.

Plate XIX. the Plan, Plates XX. and XXI. the Front and Back Elevations of a considerable Villa. The ground-plan contains three rooms *en suite*, the drawing-room, dining-room, and library. The kitchen and other offices occupy the right wing. The drawing-room is of an octagon plan. Apartments of this shape ought to be of considerable size, otherwise they will be found inconvenient, and have a trifling effect. The room in question is supposed to be twenty-seven feet in diameter, and, as there are no chambers above it, the height may be proportionate. The chamber-plan contains seven rooms of different descriptions; and it would be practicable to procure three or four more, by means of a mezzanine over the right wing, without interfering with the external appearance. In the Front Elevation, Plate XX., the principal feature is a projecting portico in the centre, which forms a shelter to the entrance, and diversifies the broad piers with its shadow. The upper part of this front is, by means of breaks, divided into a centre and wings, and varied by the disposition of the windows, while the receding centre above contrasts with the projecting portico below. In the Elevation, Plate XXI., the octagon projection of the drawing-room, with the deep recess of the upper story, would form an agreeable display of perspective, and the varied effect would be assisted by the great difference in the sizes and shapes of the windows.

PLATES XXII., XXIII., and XXIV.

Plate XXII. the Plan, Plates XXIII. and XXIV. the Elevations of a large Villa or Mansion. In this design the ground-plan contains a gallery of magnificent dimensions, a drawing-room, dining-room, parlour, chamber, dressing-room, servants'-hall, &c. I have not shown the chamber-plan, but an ample number of these would be obtained. In the entrance-front there are supposed to be two stories of chambers, as shown by the mezzanine windows in the Elevation, Plate XXIII., but that part of the house over the dining-room, drawing-room, and gallery,

would contain only one story of chambers, thus leaving a sufficient height for the principal rooms. The kitchen and other offices are placed in the basement story. The gallery might serve the purpose of a library, as well as for the reception of paintings or statues: it is supposed to be vaulted over, and to rise into domes at the two ends: it would receive light from three windows under the veranda, and by lanterns above the domes. The gallery communicates with the dining and drawing-rooms, and would altogether form a magnificent suite of apartments. It is presumed that a good effect would be produced by the gradation in size of the vestibule, hall, and gallery. The Elevations are in the Mohammedan style of Architecture. The Front, Plate XXIII., possesses little variety in the general form, but is greatly diversified by the details. An ample gateway marks the centre, and forms the approach to the doorway; this is considerably ornamented, and the decorative character of the centre is maintained to the summit of the Elevation. The wings are plainer, but are broken by balconied windows. The Elevation, Plate XXIV., has rather a pyramidal form, and this effect is aided by the disposition of three large windows above the five openings of the veranda. The line of front below projects before the line of front above, so that the wall rises from the ground, and is not supported by the columns of the veranda, which have too light a proportion to be proper for that purpose.

PLATES XXV. and XXVI.

Plate XXV. the Plan, and XXVI. the Elevation of a small Villa at present building at Totteridge. The Plan, which is suited to the particular demands of the family for whom it is designed, contains on the ground-floor two parlours, hall, kitchen scullery, and store-room, cellars below; and on the one-pair story two chambers, two dressing-rooms which are large enough to serve as occasional bed-rooms, and two servant's-rooms. The Elevation is very simple, and derives its only ornament from a recessed portico in the centre.

PLATES XXVII. and XXVIII.

The Plan and Elevation of alterations and additions made to a house at Upper Clapton. To improve an old house is often a difficult task; so many

circumstances occur to embarrass and constrain the designs of the Architect, that it is seldom that much credit can be obtained, or satisfaction given, by such operations. In this case, however, the additions are so considerable, that the whole of the front, exhibited in Plate XXVIII., is new, and may be considered as an original composition, being, however, subjected to given proportions by the existing Plan. In the Plan, Plate XXVII., the new parts are distinguished by a lighter shade. The Elevation, which was necessarily irregular, possesses from that circumstance great variety in forms and proportions. The main building or house presents a front with two semicircular bows, and has a cheerful effect from the multiplicity of windows. A colonnade connects the house with the stable building, and thus preserves the general symmetry of a centre and two wings.

To these which complete the series of Dwellings, I have added a few designs for buildings of an ornamental class, which might form proper appendages to the Villas of taste and opulence.

PLATE XXIX.

A Dairy-building and Summer-house.

PLATE XXX.

A little Summer-house or Belvidere, in the form of a monopteros temple of the Tuscan Order.

PLATE XXXI.

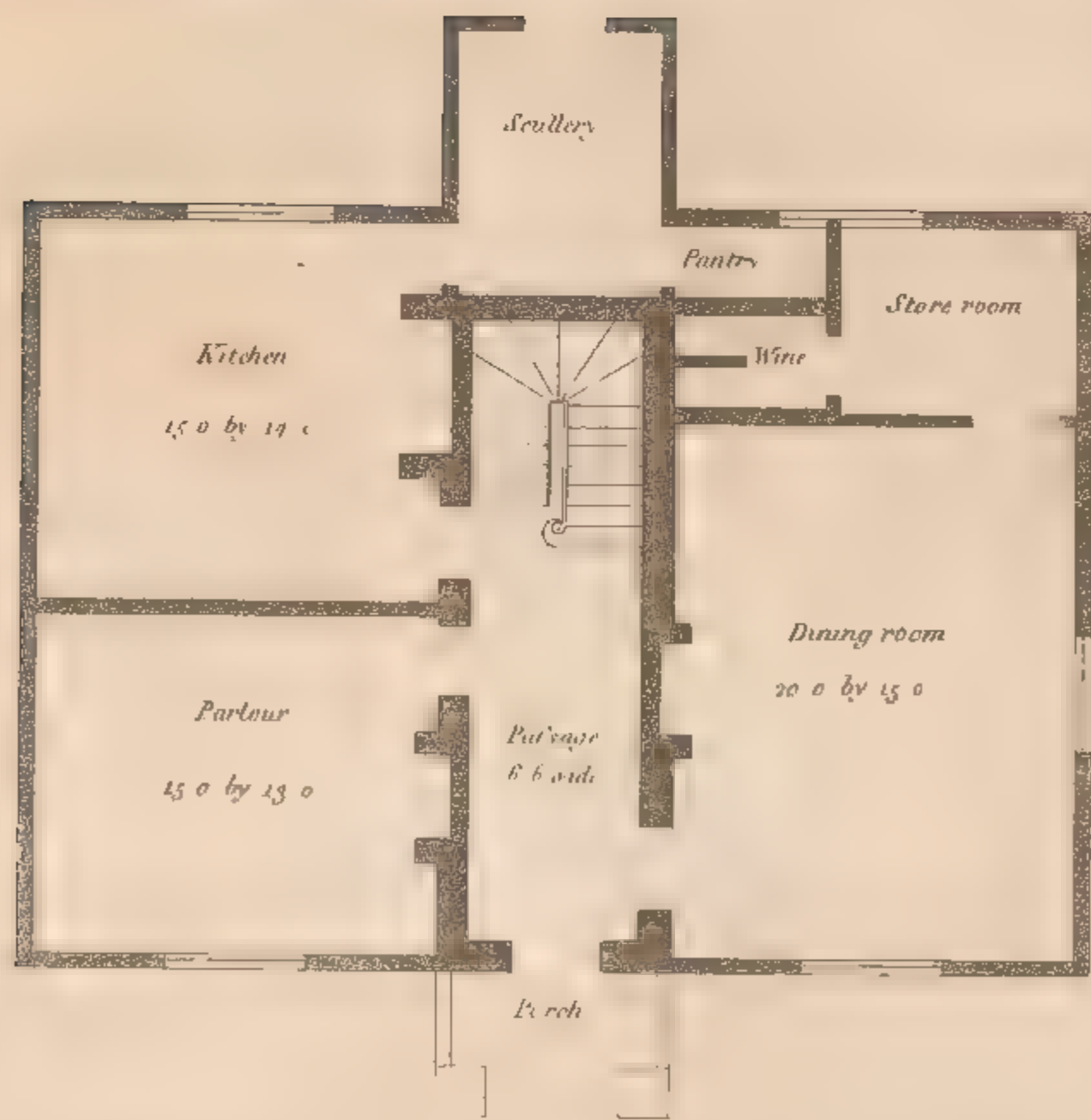
The lower part of this design contains a bath with dressing-rooms. The upper part is in the form of a temple in antis of the Ionic Order, and would serve the purposes of a summer-room.

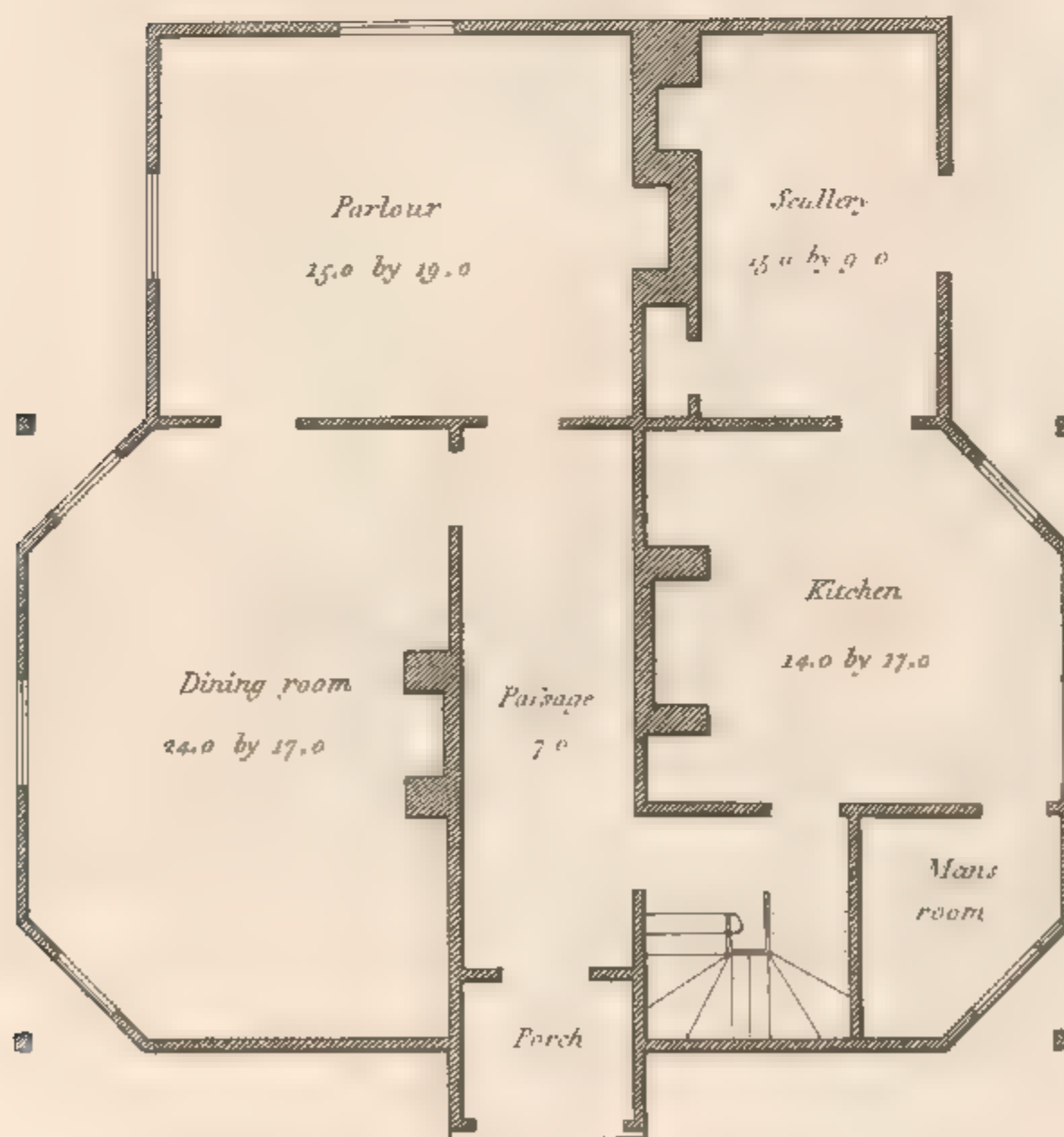
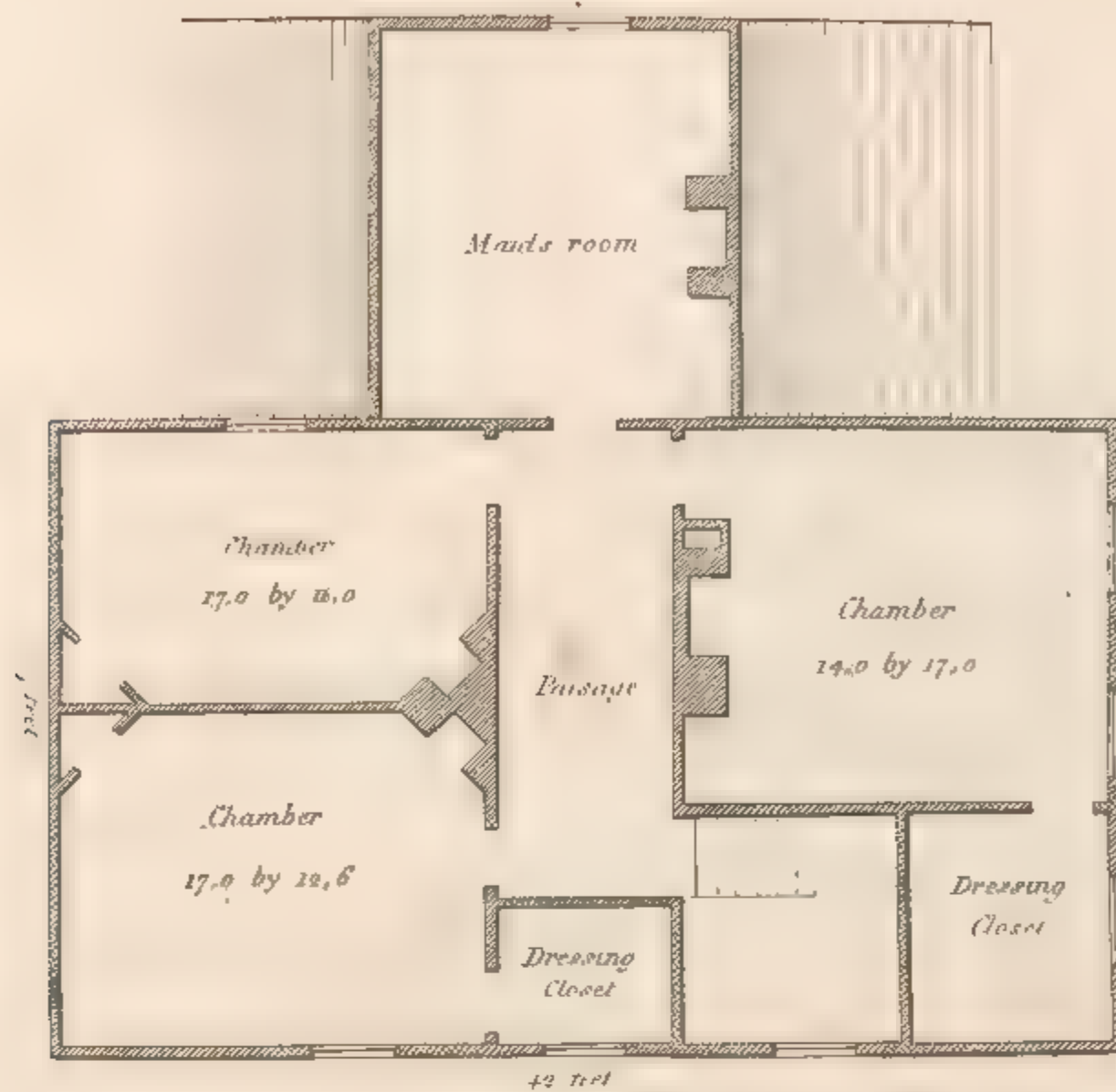
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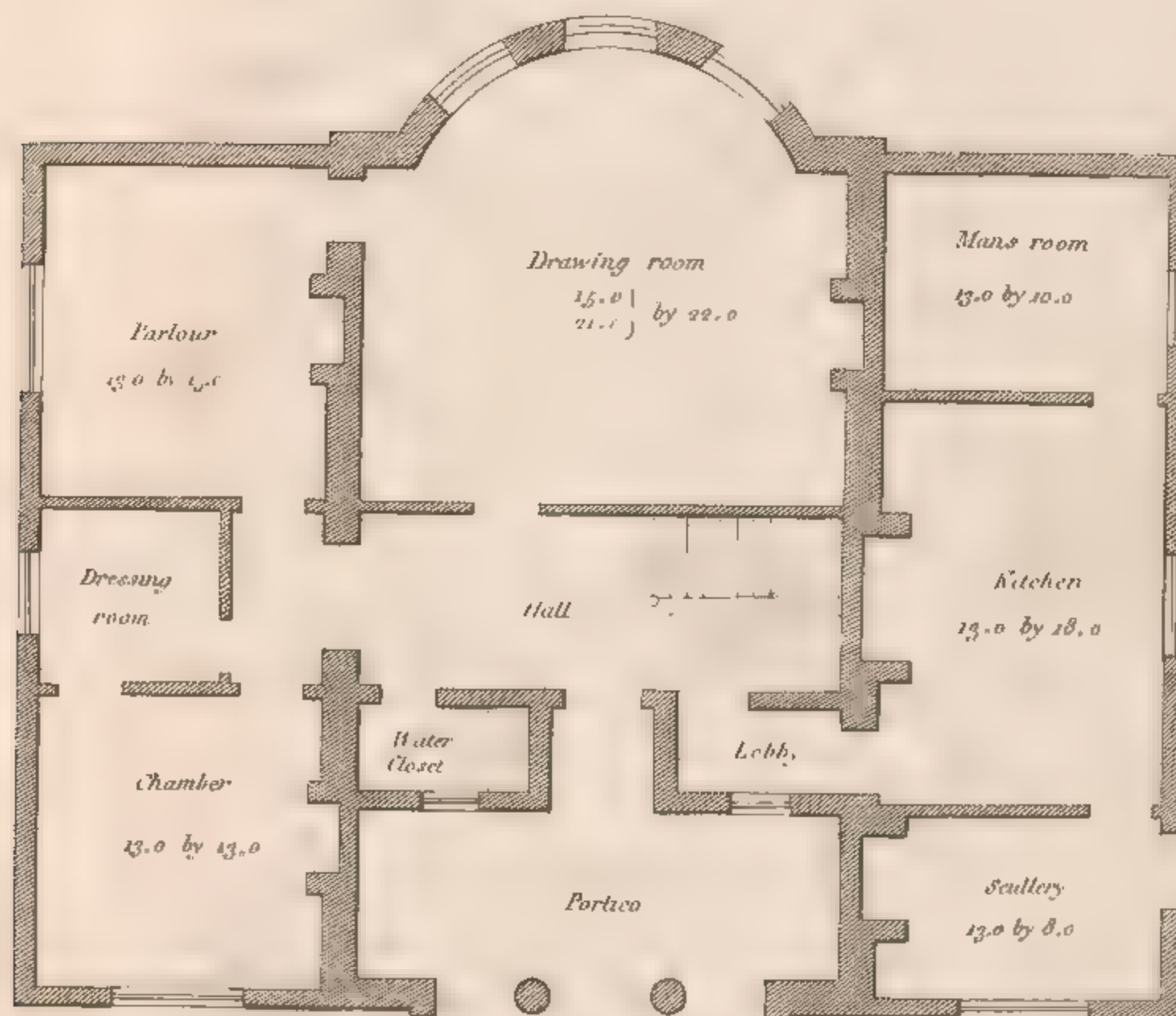
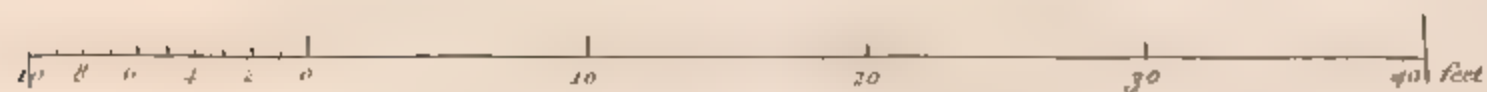
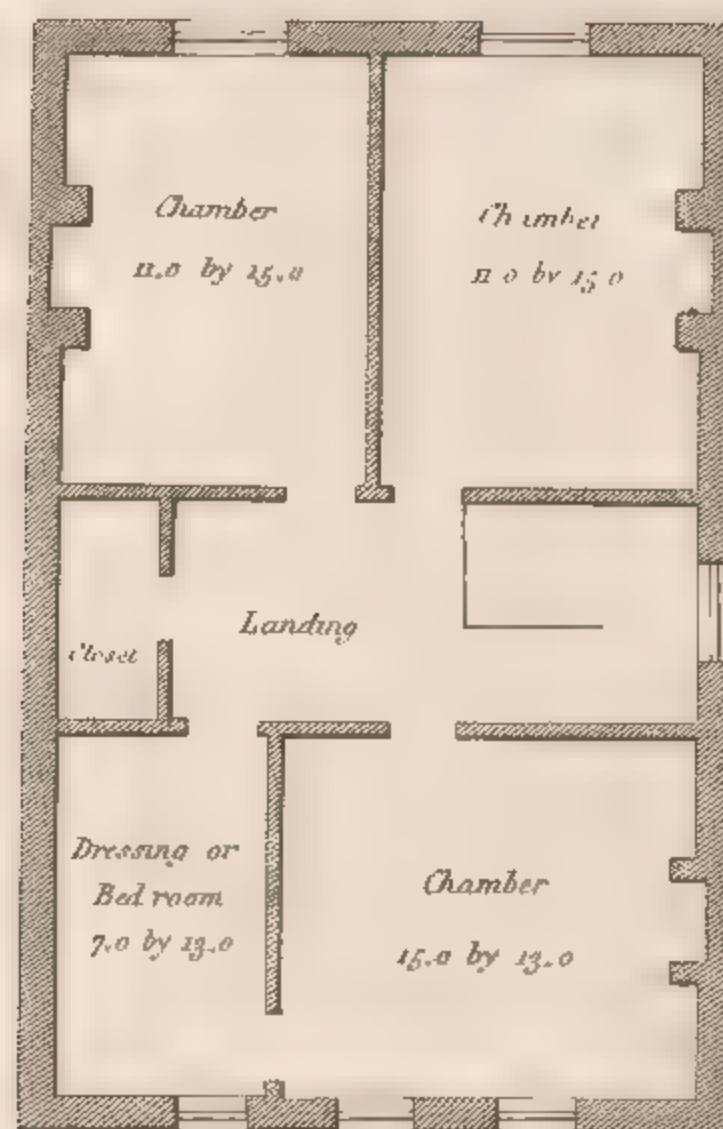
PLAN OF THE HOUSE SHOWN IN THE ARTIST'S RENDERING



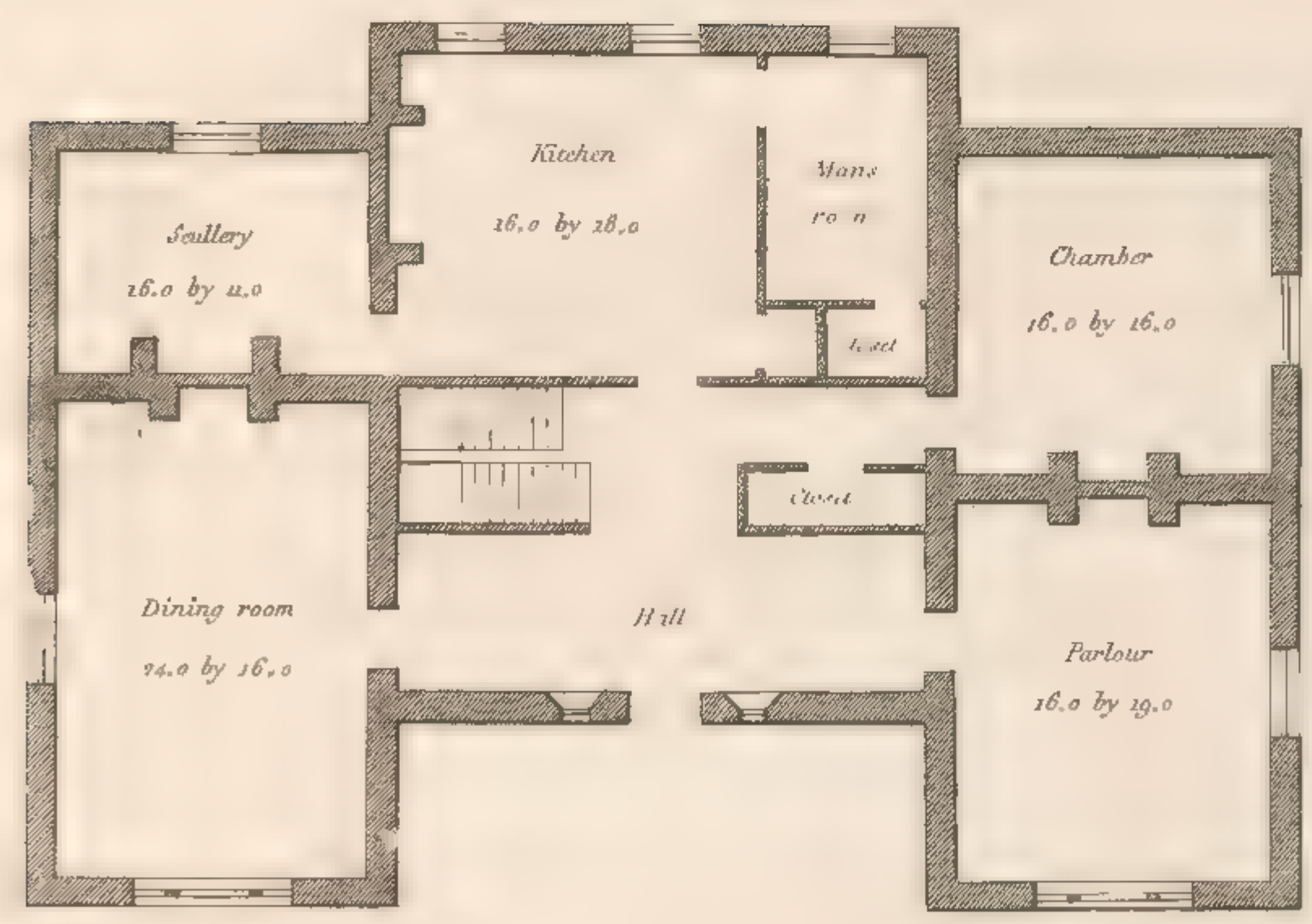
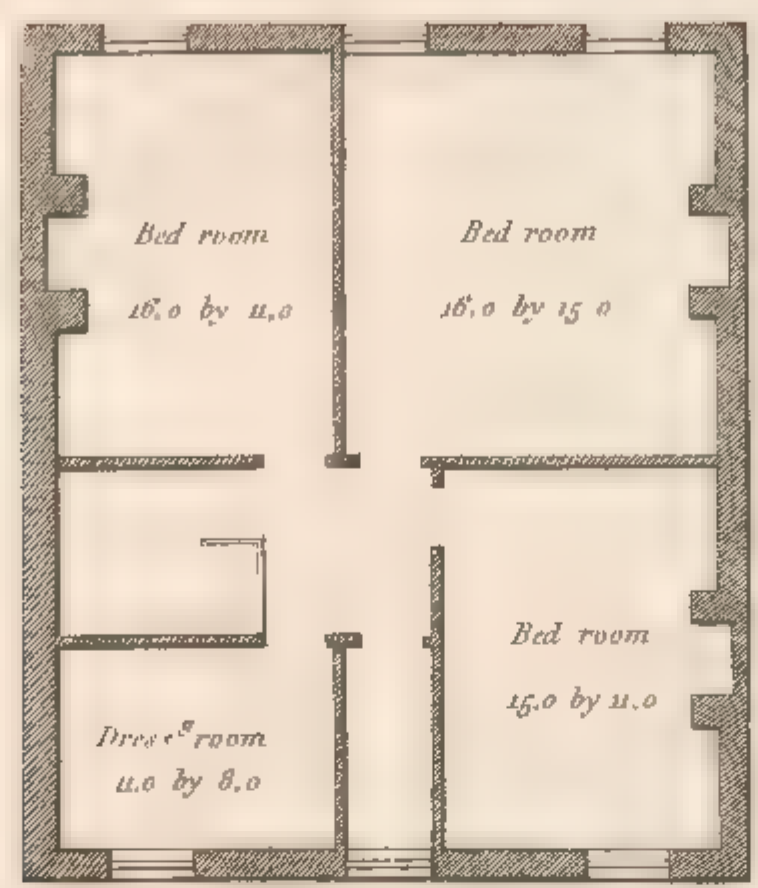




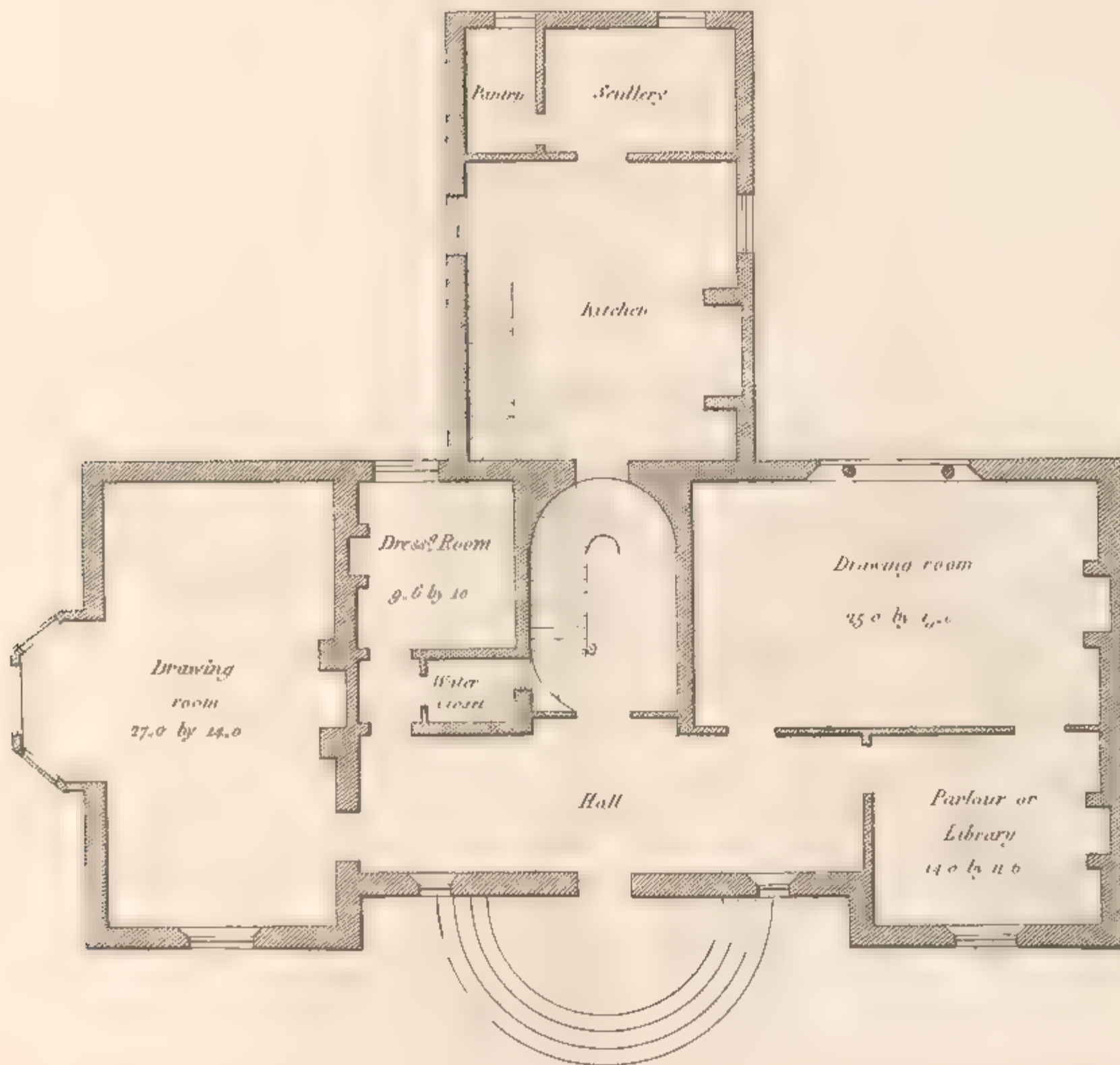
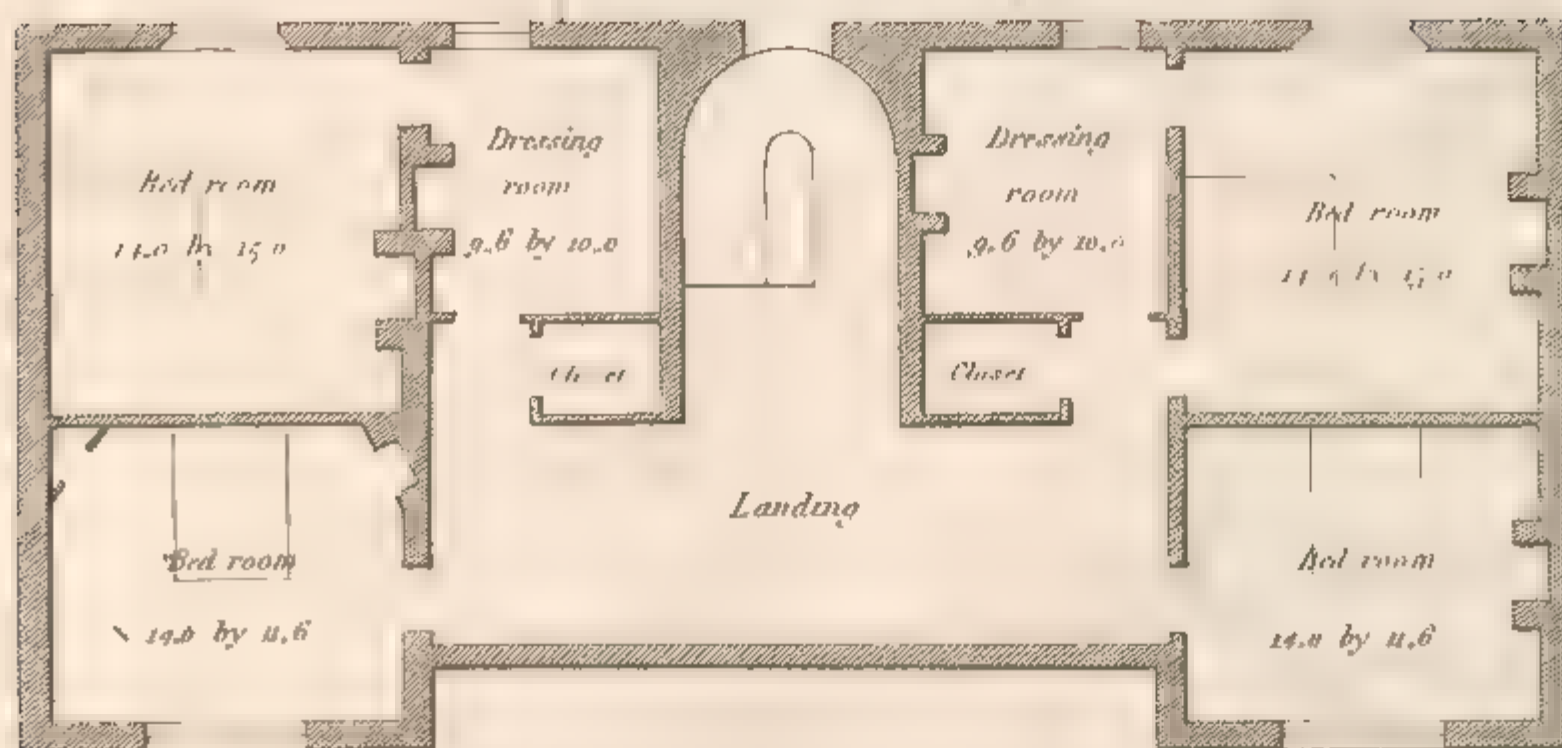




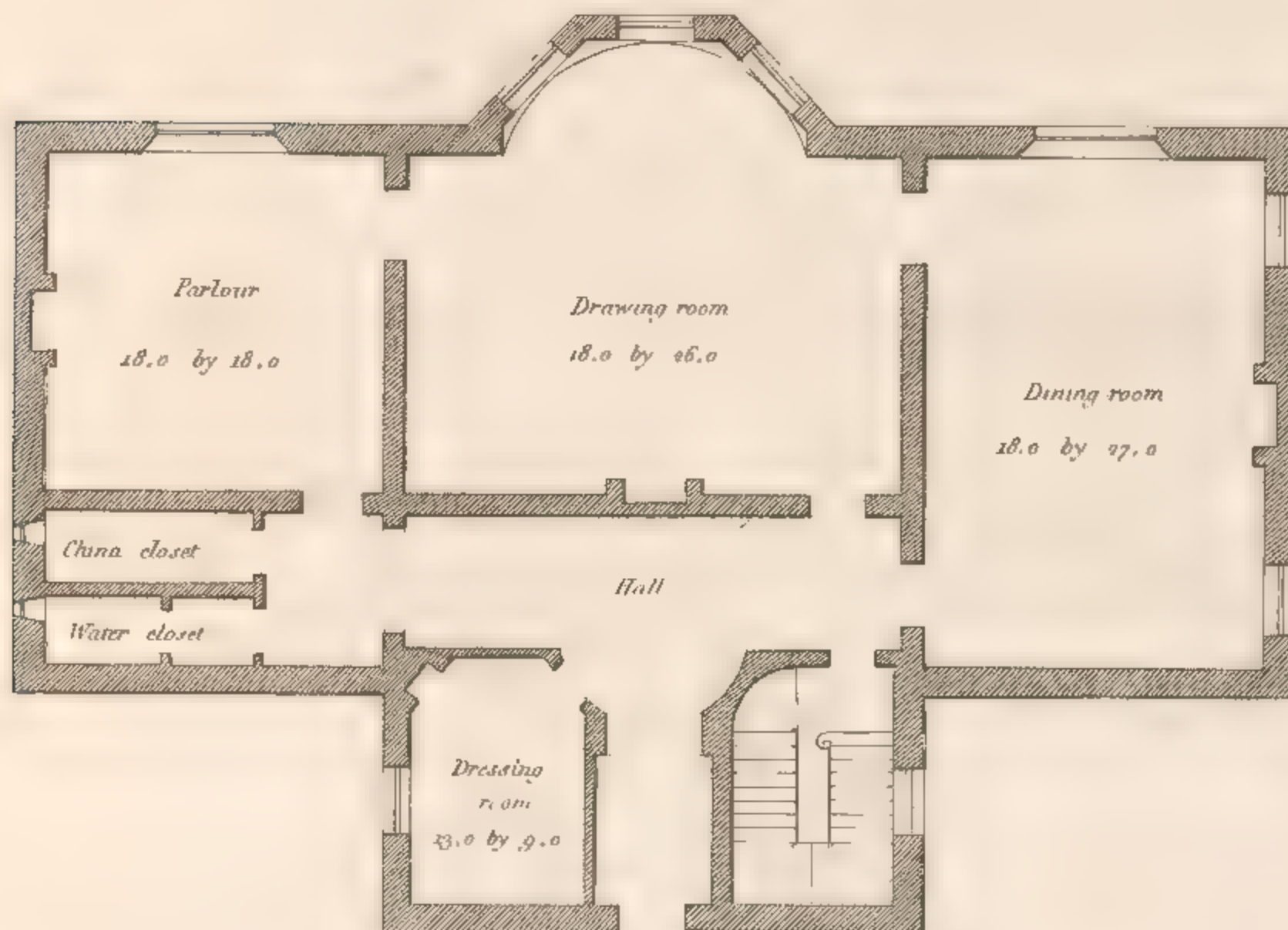
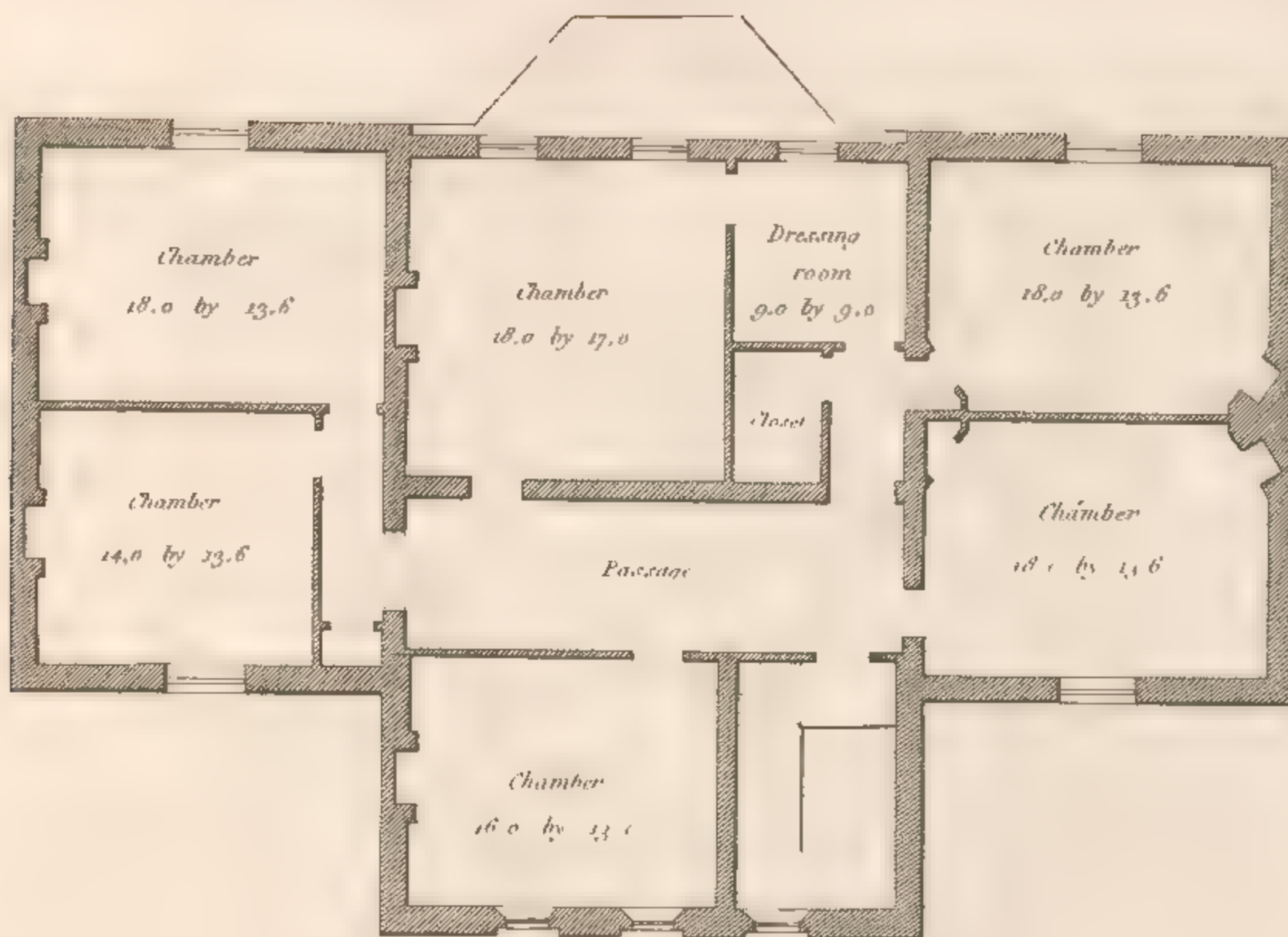






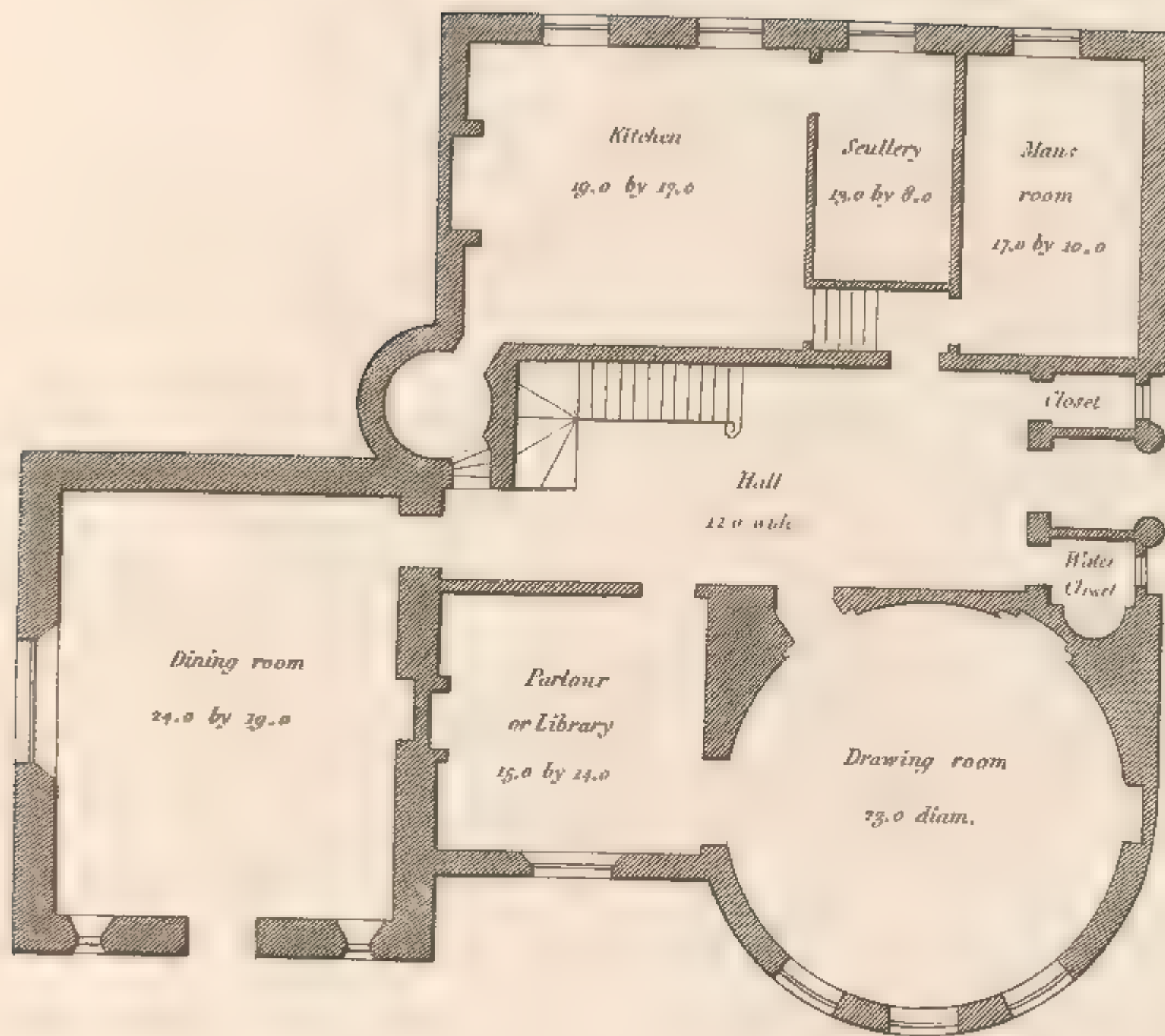






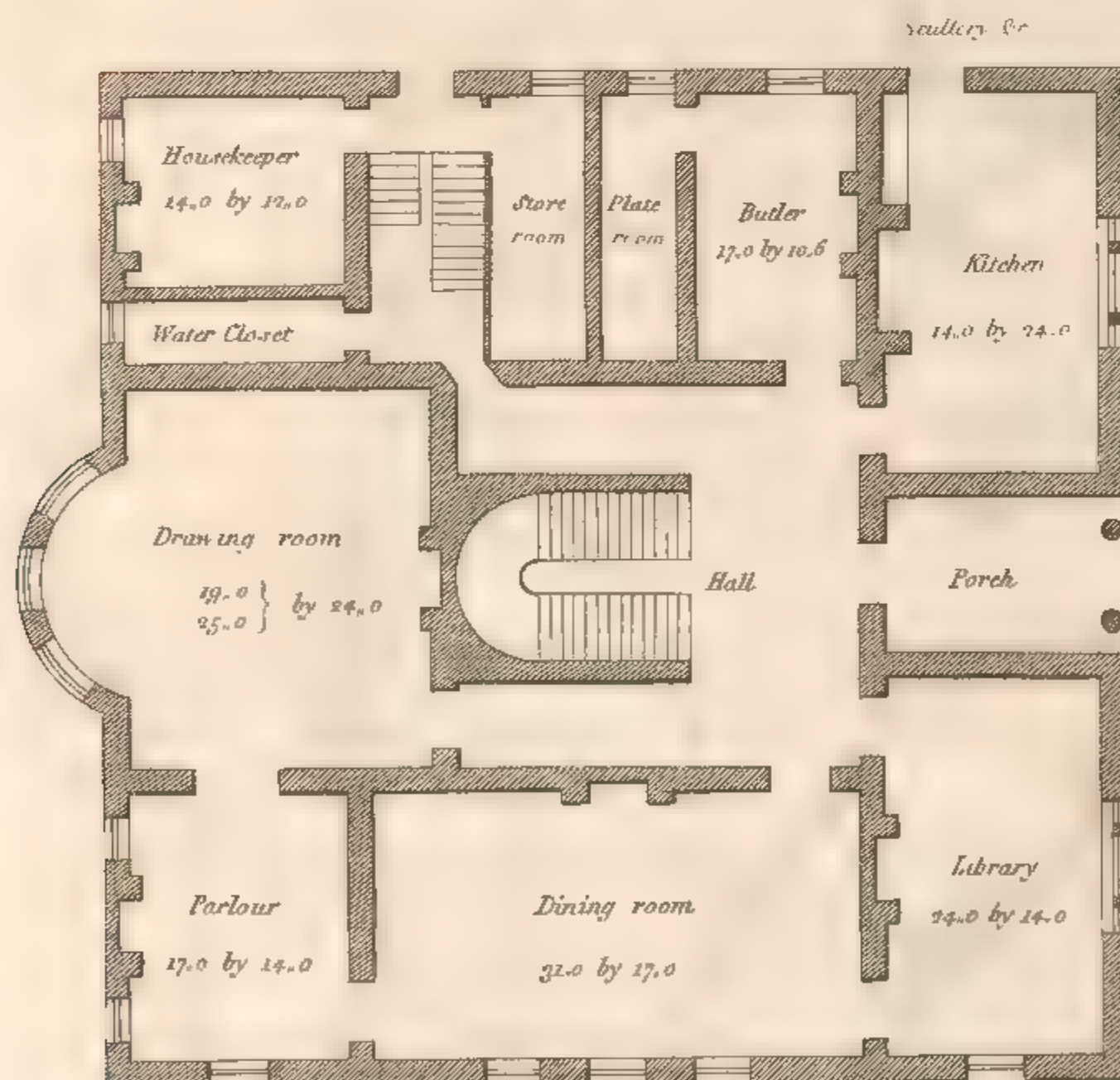
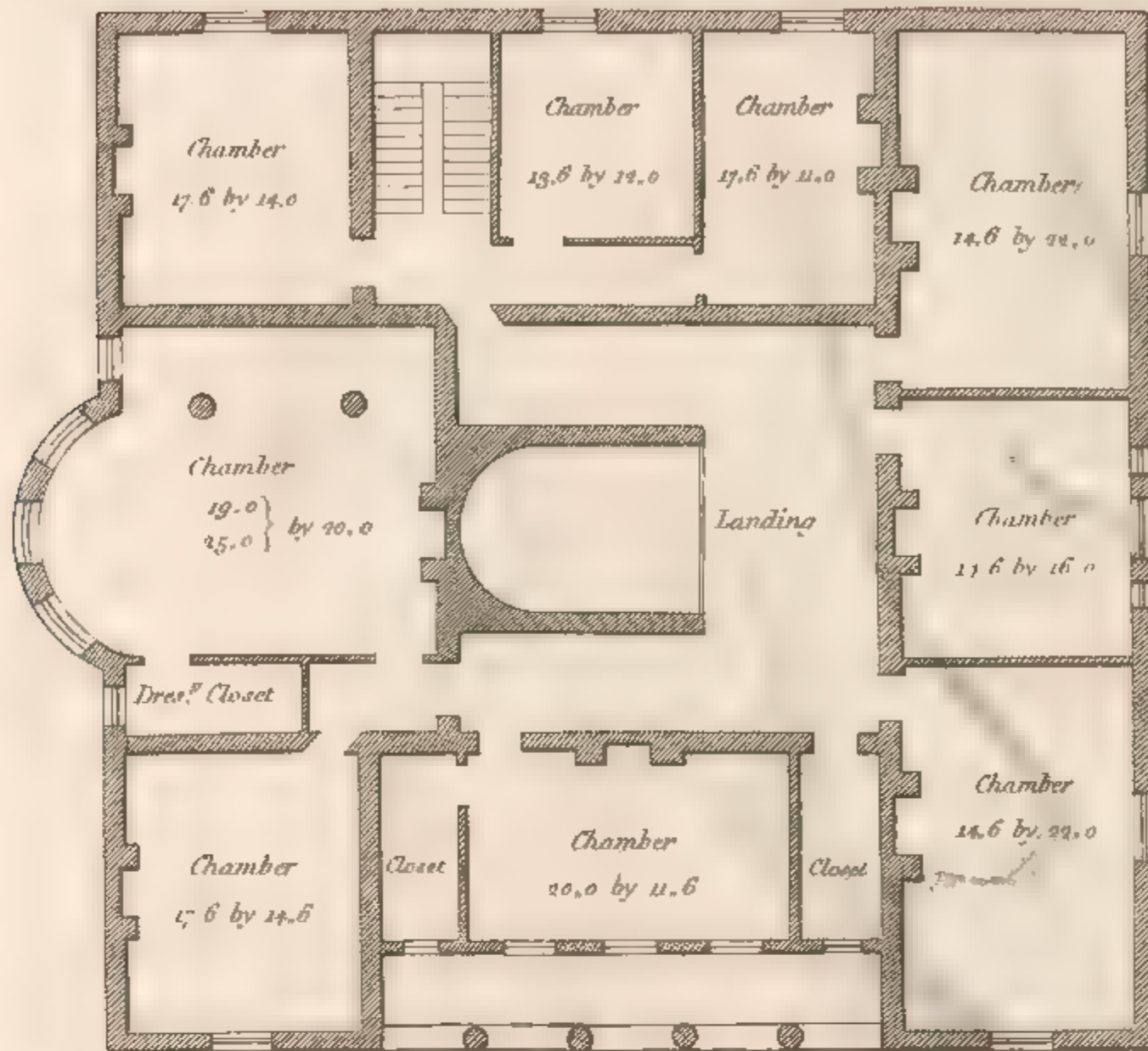



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THE HOUSE OF COMMONS



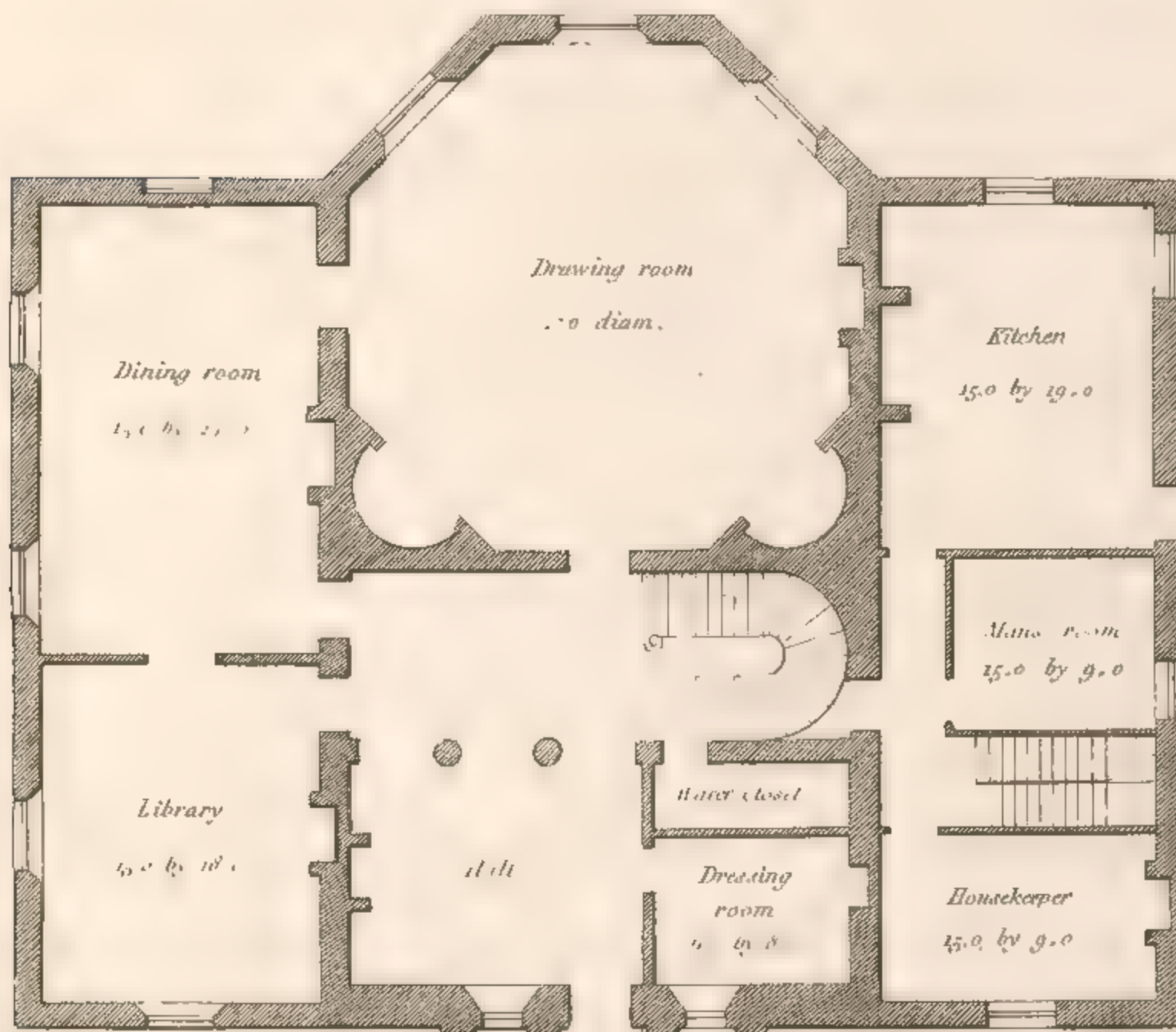
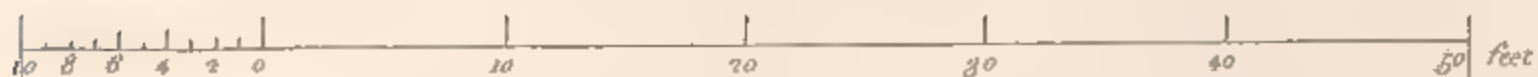
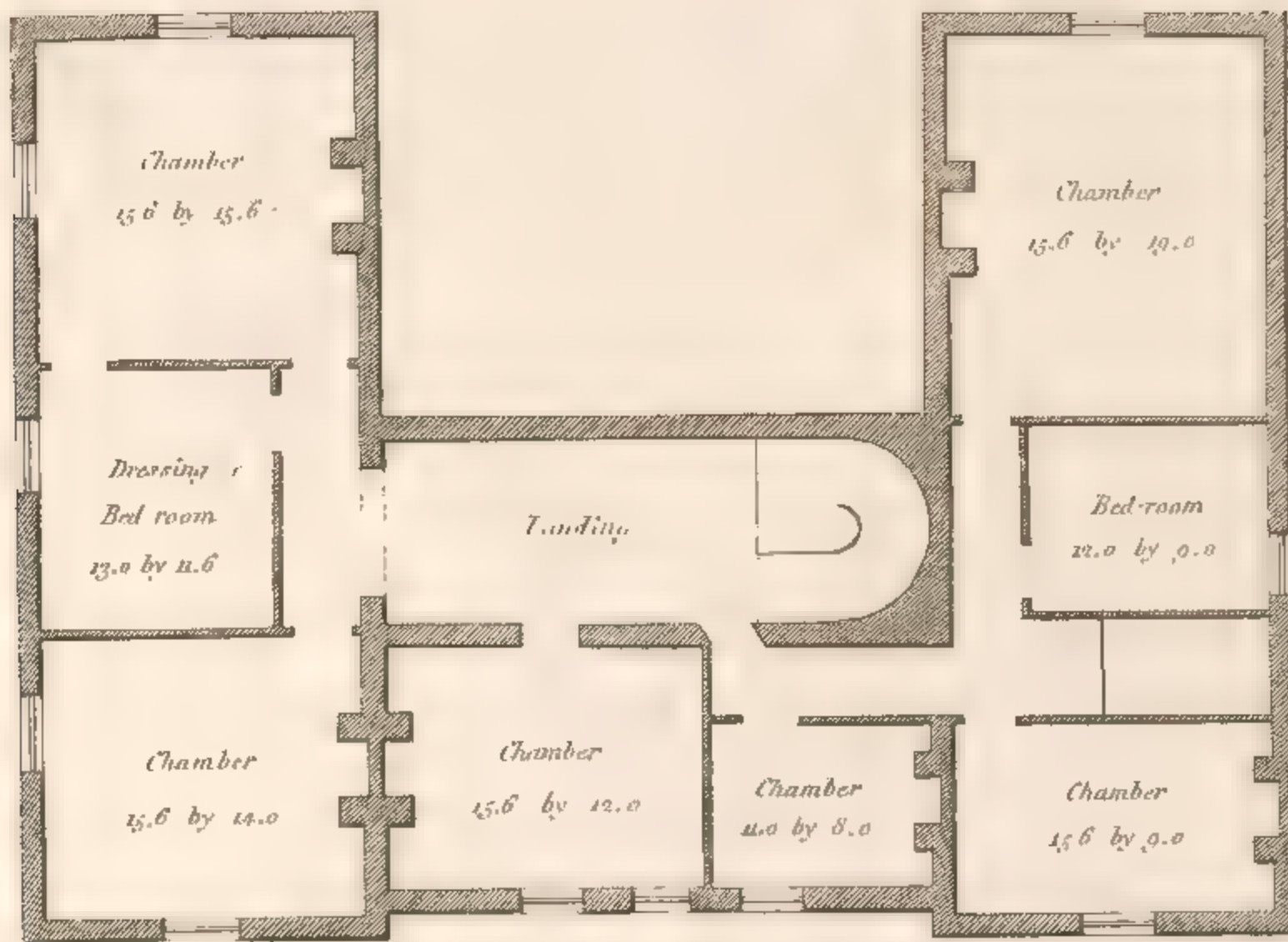


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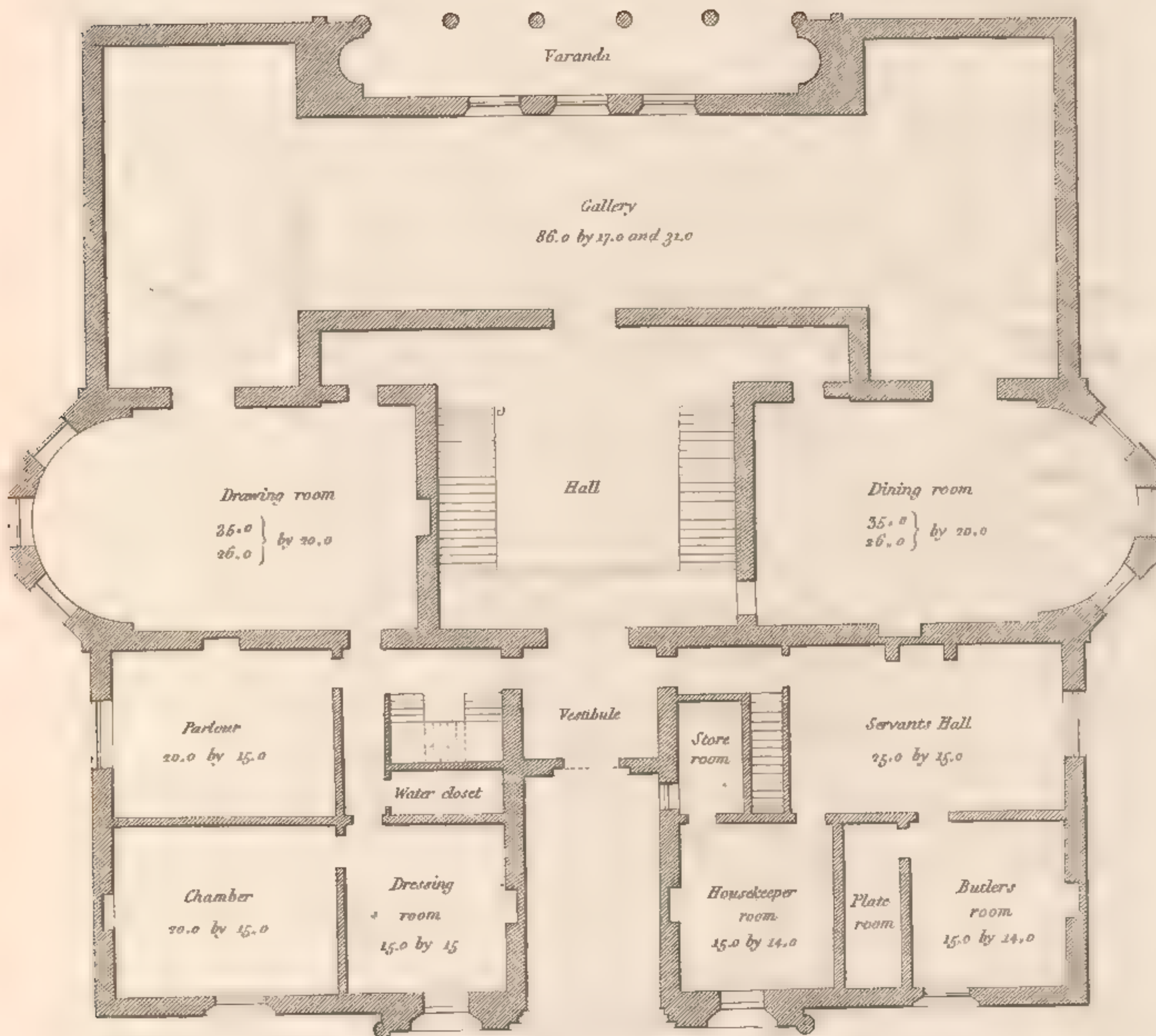
Illustrated by J. Taylor, Esq. Hush Hollow









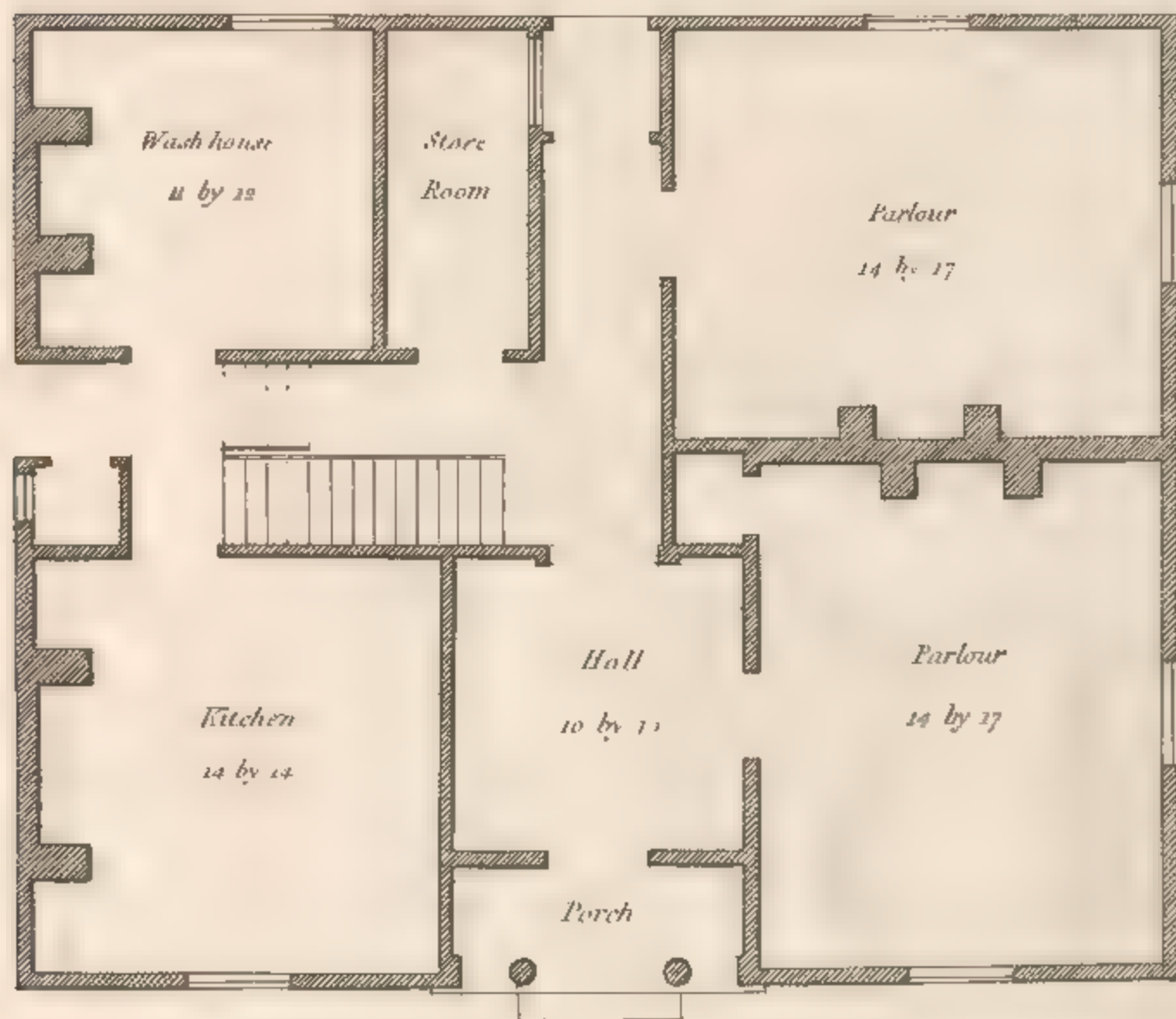
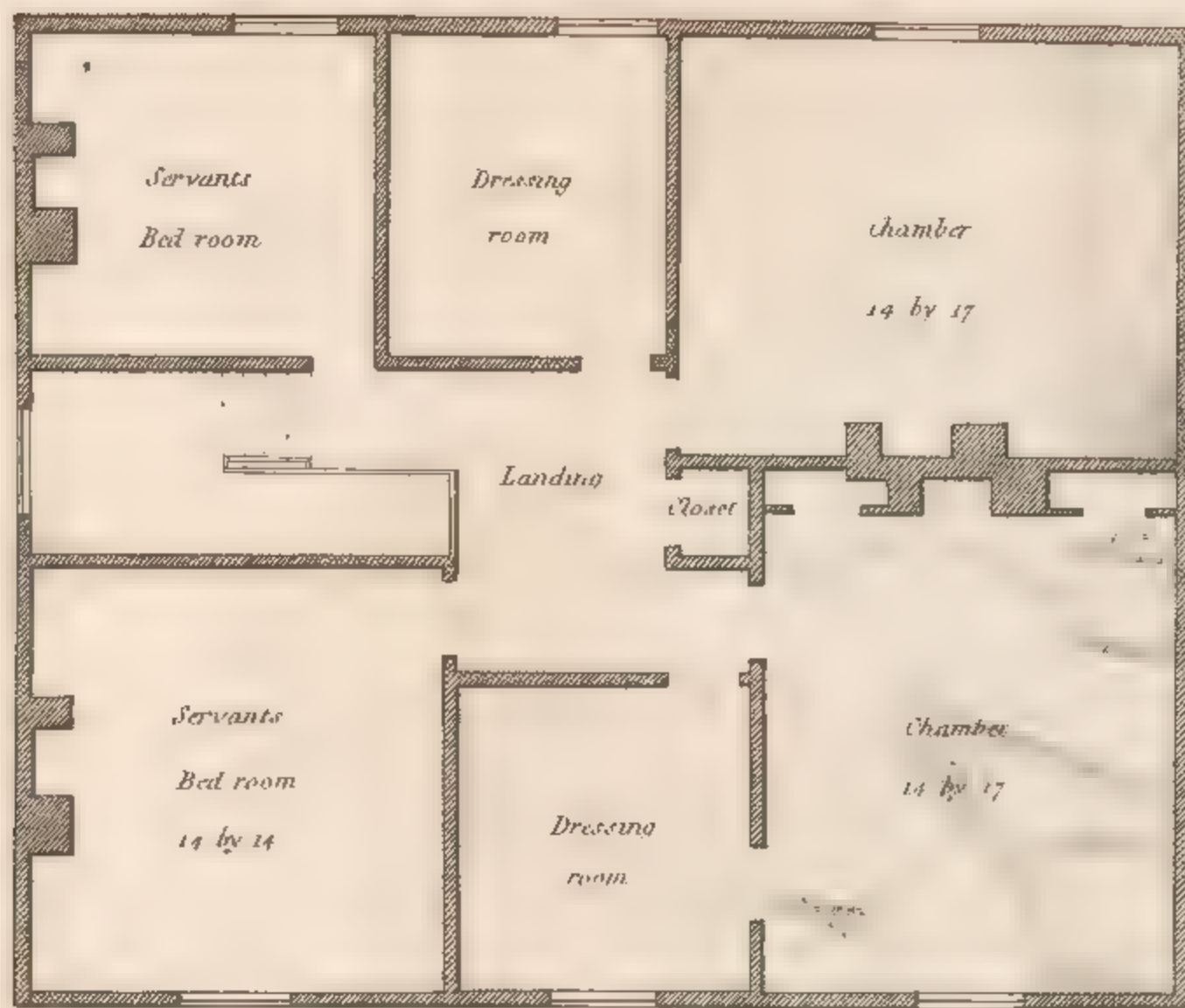




House of the Sultan

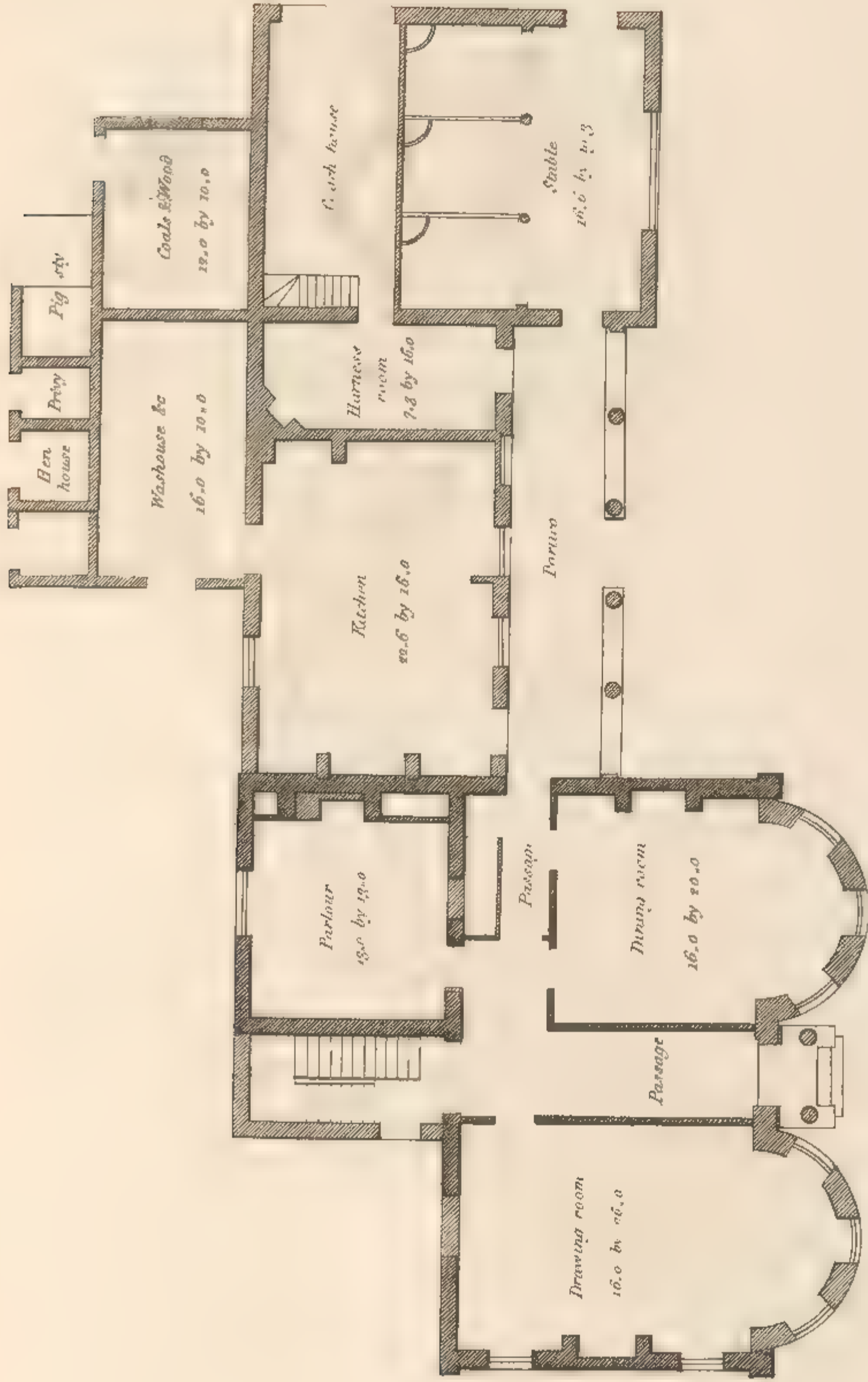


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Front elevation of house at the north end

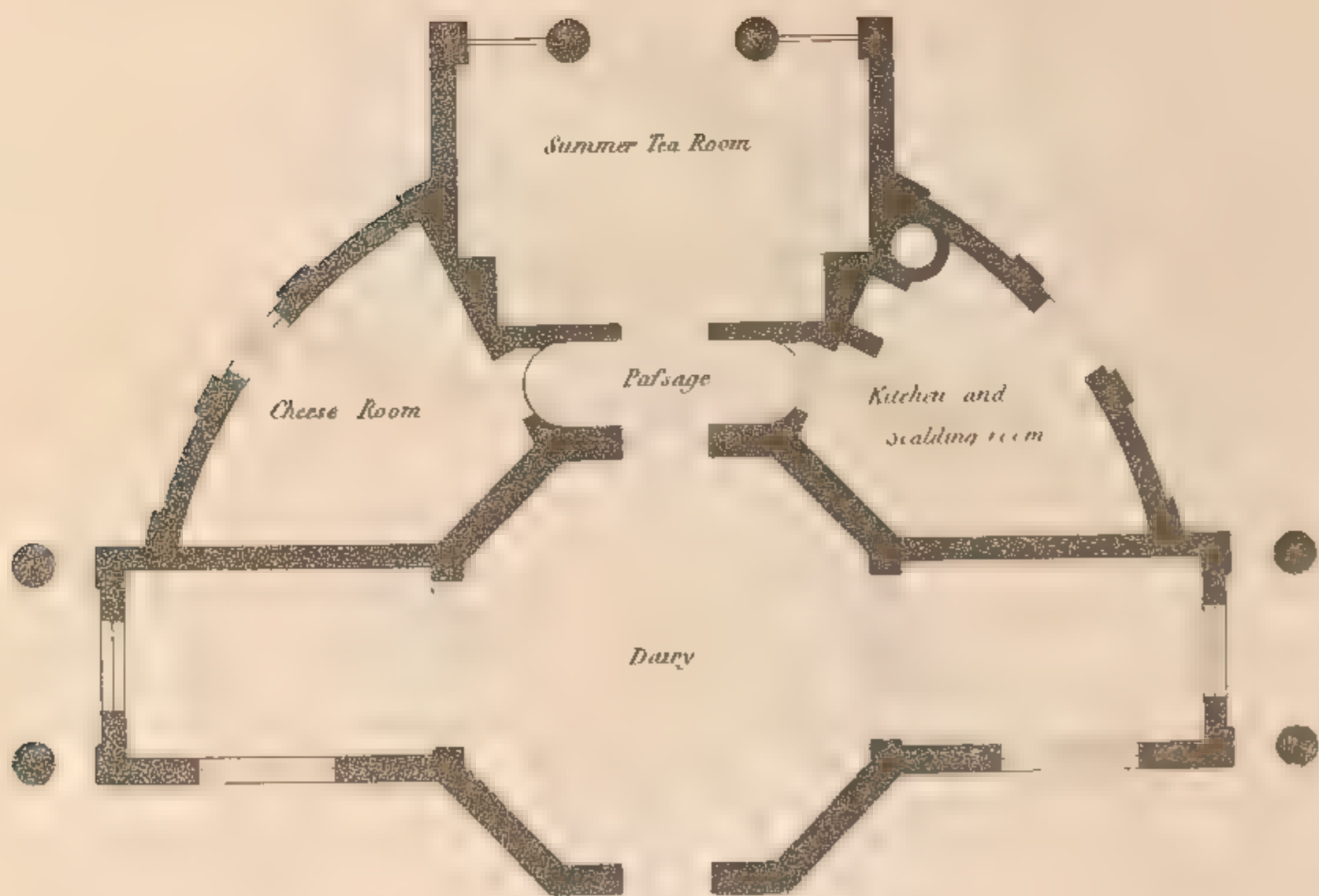


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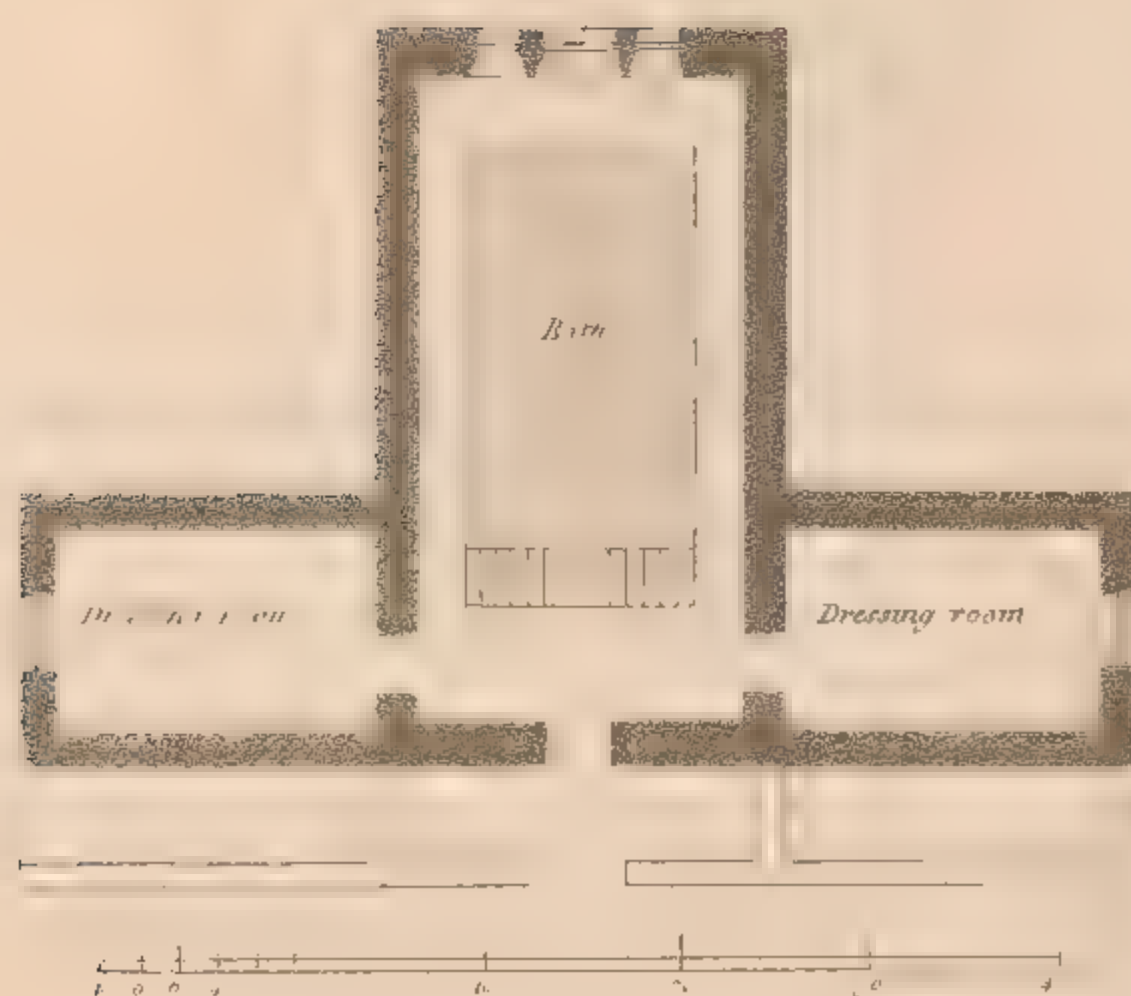
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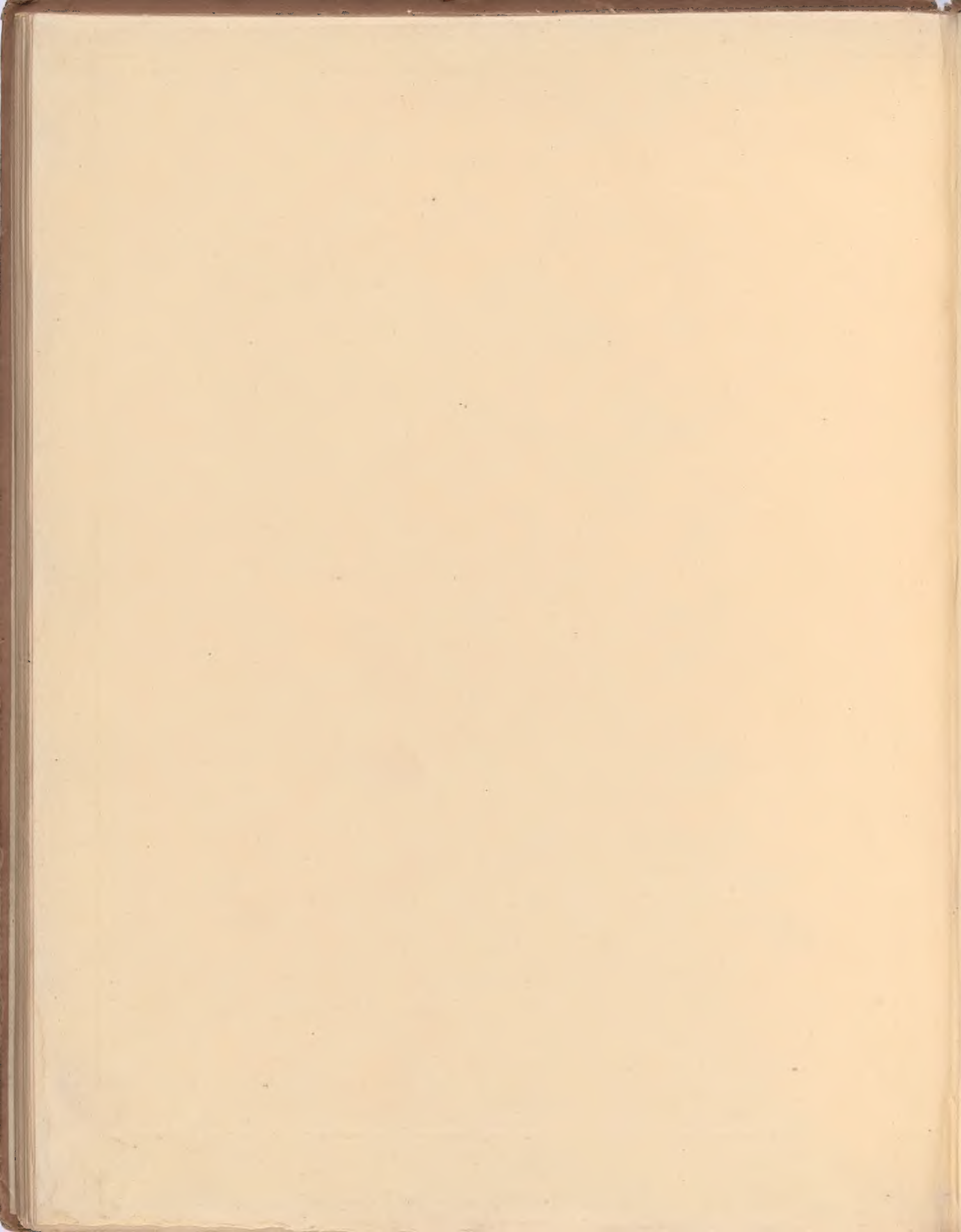
Central Church, New York, N. Y.











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